WHAT'S IN A NAME?

A COMIC OPERA IN TWO ACTS

BY

GRAHAM NEWCATER

VOCAL SCORE

B&H

" WHAT'S IN A NAME ? "

(A POP CHAMBER OPERA IN TWO ACTS)

Libretto by
CHRIS MARTIN and GRAHAM NEWCATER
Music by
GRAHAM NEWCATER
Based on a play by
OSCAR WILDE

CHARACTERS

JACK WORTHING		Tenor
ALGY MONCRIEFF		Baritone
CHASUBLE	(a Minister)	Tenor
LANE	(a Manservant)	Tenor
MERRIMAN	(a Manservant)	Baritone
LADY BRACKNELL		Contralto
GWENDOLEN FAIRFAX		Soprano
CECILY CARDEW		Soprano
MISS PRISM	(a Tutoress)	Mezzo Soprano

ACT ONE: The lounge of a flat in Town.
ACT TWO: The garden of a house in the country.

ACT ONE

Maestoso e cantabile (♩ = 76)

CURTAIN

Piano

L.H.

R.H.

SCENE: The lounge of a flat. Algy is playing the piano while Lane is arranging tea on the table.

8va

8va

RH.

8va

1.

2

8va

RH.

p

8va

RH.

8va

Algy rises from piano.

ALGY: Did you hear what I was playing Lane?

LANE: I didn't think it polite to listen, sir.

ALGY: Hmph!

Algy exits and Lane helps himself from a decanter.

3 L'istesso tempo ma espressivo (♩ = 76)

p

LANE

mf

When you're work-ing for one of the snobs, (the sup-

mp

LANE

-po-sed-ly a-vis-to-crat-ic), you should know it is one of those jobs where the

LANE

wa-ges are al-ways er-rat-ic. So you mus-n't get caught while you're pinch-ing the port as it's

LANE

that sort of thing that could kill it. And if, as I fear,

Rallentando

LANE

you'd be out on your ear, there are man-y who are wait-ing to fill it. What

Allegro (♩ = 126)

LANE

would they do with - out us? ___ it's a ques-tion on which we should ling-er. What

LANE

could they do with - out us, ___ when we wait on them hand foot and fing-er? Tho' the

LANE

hours may be long and you might work for a song there is that one thing so ver-y es-

mf

LANE

-sen-tial you can live well like a king and not spend a damn thing, just

LANE

mf

make sure that you sound def-e-ren-tial. Now, it is-n't a mat-ter of worth or a

mp

LANE

high-ly de-vel-oped am-bi-tion, it's mere-ly a mat-ter of birth that de-

LANE

-ter-mines the boss's po-si-tion. When your dad has so much mon — ey that life is al-ways sun — ny,

mf

LANE

you don't have to wor-ry like us oth-ers. All you have to think of do-ing is to

LANE

go out tom-fool-ing while it's us who've paid to nurse you like moth-ers. In a

5

mf

LANE

job where your mon-ey could grow, such as this ver-y one I'm en-gaged in, where in

mp

LANE

gen'-ral the rou-tine is slow and there's no one to sud-den-ly butt in, use

f

LANE

lay - ger a - mounts when you set - tle ac - counts but as close as you've a - ble to

mf

LANE

judge it, then some will ac-crue and be left o-ver for you when it's

LANE

mf

time for you to bal-ance the bud-get. Now, it is-n't a mat-ter of worth or a

mp

LANE

high-ly de-vel-oped am-bi-tion, it's mere-ly a mat-ter of birth that de-

LANE

-ter-mines the boss's po-si-tion. When your dad has so much mon-ey that life is al-ways sun-ny,

LANE

you don't have to wor-ry like us oth-ers. All you have to think of do-ing is to

LANE

go out tom-fool-ing while it's us who're paid to nurse you like moth-ers. What

6

LANE

mf

would they do with-out us? it's a ques-tion on which we should ling-er. What

mp

LANE

could they do with-out us, when we wait on them hand foot and fing-er? Tho' the

f

LANE

hours may be long and you might work for a song there is that one thing so ver-y es-

mf

Rallentando...

LANE

— sen-tial —— you can live well like a King and not spend a damn thing, just

Moderato (♩= 88)

Lane toasts the audience, finishes his drink

LANE

make sure that you sound def — e — ren — tial.

mp espressivo

and checks table.

Ritenuto.... più mosso (♩= 96)

crescendo

Algy enters.

Rallentando ----------

ALGY

mf

Have you pre-

Andante (♩= 72)

LANE

mf (conversationally)

(conversationally)

I have, sir — the ta-ble's quite ex-quis-ite.

ALGY

-pared things for my aunt's vis-it?

cantabile

mp

LANE

I know, sir, but I check care-ful-ly all that we buy.

ALGY

This month's ac-counts are un-us-u-al-ly high.

(b)

Rallentando ..... più mosso (♩= 96)

LANE

I try not to. Thank you, sir.

ALGY

Good. Thank you, Lane, I know you sel-dom err.

cresendo

Lane exits and Algy sits and glances through newspaper.

Rallentando .....

ALGY

mf

Da ya

Andante (♩= 76)

ALGY

dee ya da da ya da da.

Da ya dee ya da da ya da da.

mp

ALGY

Dee ya da ya ya dee da ya da ya ya dee da ya da ya ya da ya da dee ya.

Lane re-enters followed by Jack.

Lane exits.

Rallentando

LANE

(announces)

Mis-ter Ern-est Wor-thing.

ALGY

Da ya dee.

Da ya da ya da ya.

Ern-est! How

Allegro (♩ = 126)

JACK

(conversationally)

Ver-y well, and good af-ter-noon!

ALGY

are you en-dur-ing?

What brings you up to Town so soon?

JACK

Plea – sure, pure – ly plea – sure.

ALGY

You have far too much lei — sure! far too much lei — sure!

JACK

I'm sor – ry, but I real – ly do hate her!

ALGY

my aunt will be here la – ter. ——

JACK

Does that mean I must be_ off so that you can be free?_

ALGY

That de-

JACK

Gwen-do-len! She's com-ing too?

ALGY

-pends on wheth-er you want to see Gwen-do-len or not.

Yes, they'll

JACK

ALGY

be here at three on the dot. I thought you'd be pleased jud-ging by the way you make

JACK

ALGY

eyes at her and sigh ev'-ry time you two meet! Gwen-do- len is_ in_ a_

f Rallentando ---------- Moderato (♩= 88) mf

JACK

class of her own, my i-dea of what's e - lite. I've been

mf

JACK

try-ing to find e-nough cour-age to tell her how much I love her but fear she'll some-how take um-brage, as

mp

ritenuto ------ un poco meno mosso (♩= 80)

JACK

when a-bout to pro-pose to her I be - gin to trem-ble and sup-pose that I'll err,

JACK

mp

that is, I'll stut — ter — and there'll be — hitch-es,

p

9 recitativo con moto (♩ = 72)

JACK

and there'll be — hitch-es, hitch-es.

f appassionato

I have prop-er-ty. and

JACK

rich-es there is lit-tle I have not yet I lack the one thing which is more to

JACK

me than all I've got. E – ven if I cared to try it, it would be to no a —

JACK

— vail; though I have the means to buy it hap-pi — ness is not for sale. I would

JACK

glad-ly give it all a —way just to have her smile at me to day. I

Allegretto (♩ = 84)

JACK

mf

raise my hat and say 'Hel - lo' and that is that be - cause I know

mp

JACK

I mus - nit let this prec - ious mo ment end.

JACK

f mf

I shake her hand and try to smile then I just stand a - fraid that I'll

mf mp

JACK

— be thought of mere-ly as a chum or friend. —

JACK

— But when I leave am I not missed? Does she be — lieve I can ex-ist

mf

JACK

— not know-ing what she's real-ly think-ing of? —

JACK

mf

— If she would show by just a glance to let me know I had a chance

mp

JACK

— to tell her she's the on — ly one I love. —

10

JACK

f

— For up to

mf

now I've nev-er dared to show her how

mf

mp

JACK

— I'm quite pre – pared to of – fer her my life and all I

JACK

own. — I'll take her hand and breathe a sigh she'll un-der-stand

JACK

— e – xact-ly why I can no long – er bear to live — a —

JACK

— lone. Right from the start I shall com — mence to melt her

JACK

heart with el-o — quence and talk to her in ar — dent words of

ritenuto ..... Larghetto (♩ = 69)

JACK

five. Then I shall kiss her pret-ty face

Poco a poco accelerando

JACK

— and fol-low this with warm em — brace while tel-ling her that she's my

Tempo primo (♩ = 84)

JACK

heart's de — sire. —

JACK

B&H

11

ALGY (conversationally) mf

What slush! — In an-y case, I don't think I'll give my con-

mp

mp

(conversationally)

JACK mf

Your con-sent!

mp

What's it to do with you, such an e-vent?

ALGY

— sent.

I'm her first cous-in, you know, and be-

JACK

ALGY

— fore I al-low you to wed there's this mat-ter of Cec-i-ly, and so, tell all

JACK

ALGY

mf

mf

Cec-i - ly! What do you mean? I don't know an-y one

Ern-est, don't let it re-main un - said!

Algy crosses to bureau and takes out silver

JACK

by that name.

cigarette case and returns holding it up.

JACK

ALGY

(surprised)

mf

My cig-a-rette case! Yes, the ver-y same

mf

This, you've no doubt seen.

mf

mp

mp

I wish you'd have let me know, I was e-ven a-bout to of-fer a re-ward.

JACK

ALGY

mp

You real-ly still ought to though, see-ing that sort of thing you can well af-ford!

ALGY

I'm more than norm-al-ly hard up at pres-ent.

JACK

mf

Your ob-ses-sion-al greed I real-ly re-sent.

ALGY

mf

Algy opens case and reads.

JACK

12

rallentando ..... Andante (♩ = 72)

ALGY

mf

How — ev-er, it makes no mat-ter now that I look a-gain at the in-scrip-tion,

mp

Jack goes to

JACK

mf

Come man, must I scrape and bow? Of course this sil-ver case is mine.

ALGY

writ-ten so fine.

mf

take case from Algy —— Algy retreats to back of sofa.

ALGY

I'm a-fraid I can't give it back. This is a pres-ent from

ALGY

some-one called Cec-i-ly. It's a pres-ent to her Un-cle Jack, and your name is Ern-est; I know that most def-in-ite-ly.

un poco meno mosso (♩ = 63)

ALGY

Al — though.... I must ad-mit, things don't al-to-geth-er fit. Quite of-ten doubts come to me —

tenuto

mp f

13

rallentando ----

mf (mock serious)

Largo (♩ = 50)

ALGY

— be — cause — I'm not so sure you're real-ly who you

p

ALGY

claim to be — or your first name to be what we be — lieve. — Don't you

mf

ALGY

think it's time you told the rest of it ___ made a clean breast of it to your old

ALGY

f

friend? Can't you be a lit-tle more ex – plic-it? I al – ways

f

ALGY

thought you had an hon-est face ___ but some-thing strikes me just a bit il-

mf

p

JACK

ALGY

f

I

– lic-it ___ when I be – gin to con-tem-plate your case.

14 un poco animato (♩ = 63)

JACK

find that is a most ab-surd sug – ges – tion. What's writ-ten there the stor-y clear-ly

mf

shows. The Cec-i-ly whose name you choose to ques – tion is an

JACK

aunt of mine whom no one real-ly knows. You've blown this mat-ter quite out of pro-

JACK

— por- tion. This in-sin-u — a-tion is a ver-y sad dis — grace. You as-

JACK

— sume the facts are o-pen to dis — tor — tion. Now be good e-nough to give me back my

15

rallentando ------- Tempo primo (♩ = 50)

JACK

case!

ALGY

mf

Your ex-pla — na-tion sounds as if it is-n't right and I sus-

p

mf

ALGY

f

— pect you might know why. — We must first find out why your aunt ex—

f

rallentando .....

ALGY

— pres-ses you, — in-deed ad — dres-ses you, — as "Un-cle Jack." — Don't you

a tempo

ALGY

think it best to get it off your chest, con-fess e - xact - ly what your lit-tle

P mf

ALGY

game is then there can be no doubt of what it's all a-bout, then we'll all

rallentando ---------- a tempo

Jack sits dejectedly on sofa.

ALGY

know pre-cise-ly what your name is.

dolce

16

rallentando ..... recitativo con moto (♩ = 66)

JACK

ALGY

mp

Al-gy, my name is-n't Ern-est, it's Jack.

mp

But you've

He produces card from case.

ALGY

al-ways ans-wered to the name Ern-est, from way back. It's writ-ten on your cards.

ALGY

Mis-ter Ern-est Wor-thing. That's proof e-nough, there's no

He puts card in pocket.

ALGY

doubt-ing the thing. I'll keep this as ev-i-dence! Now tell all, with

JACK

mf

The ex-pla-na-tion is el-e-men-ta-ry; My

ALGY

no pre-tence!

mf

♩ = ♩. L'istesso tempo ma non recitativo

JACK

name is Ern-est in Town and Jack in the coun-try.

mp

L.H.

JACK

That case was giv-en to me — in — the coun-try.

ALGY

mf

By your Aunt Cec-i-ly? I've

L.H.

L.H.

JACK

f

A What-ist?

ALGY

al-ways sus-pect-ed that you were a con-firmed Bun-bur-y-ist, and now I'm sure. I'll ex-

ALGY

-plain as soon as you've giv-en me the gist of this "be-ing Ern-est in Town and Jack in the

JACK

mf

ALGY

mf First give me my case, and do sit down, these

coun-try."

mp

L.H.

rallentando ---------- a tempo

JACK

ques-tions are a te-di-ous form of ef-fron-ter-y. When

mp

17 Recitativo (♩= 72)

JACK

I was a ba-by I was a-dop-ted by a Mis-ter Thom-as Car — dew.

mp

JACK

ha-ter, in his will he made me, (trus-ting no one else he knew), guar-dian to his sole grand-daught-er,

meno mosso (♩ = 56)

JACK

mf

lit-tle Cec-i-ly Car-dew. Now that she's eigh-teen, and all rel-a-tives does lack,

JACK

there is no one but on me to lean, so ad dres-ses me as "Un-cle Jack."

ALGY

mp

But

un poco più mosso (♩.=66)

JACK

ALGY

mf

I'm in a po-si-tion where

why the two names, to com-plete the In-qui-si-tion?

mp

JACK

I com-mand re-spect by a-void-ing com-mis-sion of what is not cor-rect. I

JACK

must, in ad-di-tion, make sure they don't sus-pect that now and then I hate too much for-

JACK

-mal-i-ty. Down in the coun-try I have one rep-u-ta-tion,

un poco rall. ---------- a tempo

JACK

up in Town I have a — noth-er. ____ When I feel the need

rallentando ----------

JACK

for rec-re-a-tion I've in-ven-ted a dis-re-put-a-ble broth-er. ____ It's

18

a tempo

JACK

not my in-ten-tion to be a hyp-o-crite, but to-tal ab-sten-tion does

JACK

not ap-peal one bit. Be — cause of con-ven-tion, I sad-ly must ad-mit, I'm

JACK

lan-ded with a du-al per-son — al-i-ty. Known as Ern-est when

un poco rall. .....

JACK

I'm here, up in Town, in the coun-try I'm called Jack. —

a tempo

rallentando .....

JACK

Al — ways wa-ry lest my schemes may be un-done, it is-n't ver-y ea-sy keep-ing

..... a tempo

JACK

track. — As soon as I mar-ry all of this will cease and

JACK

I shall just tar-ry safe at home in peace, when pa-pers will car-ry

ritenuto ---------- meno mosso e marcato (♩= 69)

JACK

no-tice of de-cease of Ern-est my poor broth-er and there will be no oth-er ne-

(conversationally)

JACK

-ces-si-ty for such ir-reg-u-lar-i-ty. And that's the sim-ple

JACK

truth.

ALGY

You're a Bun-bur-y-ist af-ter all, for-sooth! — in the ad-vanced class, I'd say.

(Algy gleefully claps)

JACK

What is a Bun-bur-y-ist, by the way?

ALGY

Well, it's real-ly quite sim-ple; this is its fun-da-men-tal prin-ci-ple:— If

19 Allegro moderato (♩ = 120)

ALGY

ev-er I've been rash or— run-ning short of cash and— find that all my

ALGY

cred-it — ors are pres-sing, it's then that I feel bound to —

ALGY

scur-ry un-der-ground; a pros-pect I con-sid-er most dis-tres-sing.

ALGY

— It's al-ways at this time I'm sure that you'll find that I'm ve —

ALGY

-quired to pack my bags and rush off quick-ly _____ and _ sud-den-ly at-

ALGY

- tend my _ dear and clo-sest friend as _ once a-gain poor Bun-bur-y is

molto ritenuto .....

ALGY

sick-ly. _____

20 Tempo primo (♩ = 120)

mp

ALGY

Bun-bur-y, poor Bun-bur-y my ver-y dear old friend — it

ALGY

ought to hurt my con-science to think I must pre — tend that

ALGY

if I do not vis-it him he'll ver-y like-ly die — but

ALGY

beg – gars can't be choo – sers when they need an al – i – bi.

ALGY

Let's say that aunt of

ALGY

mine has asked me round to dine and tells me that she's

ALGY

mf

send-ing round her car-riage,

sub. mp

but then I'd ra-ther

mf

sub. mp

ALGY

not as I sus-pect she's got a-noth-er lit-tle

ALGY

f

21

can-di-date for mar-riage.

At once I have a

mf

ALGY

use for my ver-y best ex — cuse in mak-ing sure that

ALGY

I'll es-cape this pop-sy, I send a note to

ALGY

say that I shall be a — way as Bun-bur-y is

ALGY

go – ing down with drop – sy.

sub. mp

Bun – bur-y, poor

sub. mp

ALGY

Bun – bur-y my ver – y dear old friend — it ought to hurt my

ALGY

con – science to think I must pre — tend that if I do not

ALGY

vis-it him he'll ver-y like-ly die — but beg — gars can't be

mf

mf

ALGY

choo-sers when they need an al-i — bi.

f

22

JACK

(conversationally)

mf

That's ver-y cal-lous.

mp

ALGY

(conversationally)

mf

Not real-ly — there's no mal-ice. Bun-bur-y does-n't ex — ist, you see, he's

ALGY

like your wick-ed broth-er. It suits my pur-pose to a tee to

ALGY

have this sick-ly oth-er. For in-stance, I will bet you now my

ALGY

aunt asks me to dine this ev'-ning, then I'll clear-ly show you how poor

JACK

But I

ALGY

Bun-bur-y does his in-ter-ve-ning. Then, to-night when I dine with you...

JACK

have-n't asked you to din-ner to-night!

ALGY

Oh, but you must as we're hard-ly far from through; I must ex-

(exasperated)

JACK

I'm not one!

ALGY

-plain the rules so you'll Bun-bur-y a-right.

JACK

If Gwen-do-len ac-cepts me, I'm going to

JACK

Kill off my broth er, — there'll be no need for him then, don't you see, this

JACK

fic — ti — tious oth-er. In — an-y case, Cec-i — ly's be — com — ing

JACK

far too in — ter — es — ted in him; it has all — be — come an

Ring of doorbell heard.

JACK

f

out — ra-geous whim.

ALGY

mf

She is, is she?

f

f

ALGY

mp

That's my aunt, un — doubt-ed-ly.

p

If

p

23

ALGY

mf

I can get her out of the way for a while so

mp

mf

mp

mf

ALGY

that you can pro — pose to Gwen-do — len, that's

ALGY

worth hav-ing din-ner to-night in style, dur — ing

ALGY

which we'll dis — cuss this all a — gain.

Lane enters.

Jack nods.

rallentando ---------- meno mosso (♩= 96)

Enter Lady Bracknell followed by

(announces)

Alla marcia (♩= 132)

LANE

La-dy Brack-nell and Miss Fair-fax.

Gwendolen — Algy goes to meet them and Jack moves nervously to one side; Lane goes over to tea table.

LADY B.

(conversationally)

Good af-ter-noon, dear Al-ger-non, I hope you

ALGY

(conversationally)

Good af-ter-noon — do come in and re-lax.

simile

LADY B. are be-hav-ing well. I don't

ALGY Aunt Au-gus-ta, you can count u-pon my al-ways feel-ing well.

She sees Jack, bows rather coldly, then takes a seat.

LADY B. want to make a fuss but the two are not sy-non-y-mous!

(non staccato)

24 molto rallentando ---------- con moto e espressivo (♩= 96)

(to Gwendolen)

ALGY My word, but to-day you do look real-ly ver-y, ver-y smart!

(to Jack)

mf

GWEN. Mis-ter Wor-thing have a look and tell me tru-ly from the heart, is Al-gy just be-ing a dear, or

GWEN. have these clothes the right ef-fect?

mf

JACK I am be-ing quite sin-cere Miss Fair-fax, you look per-fect!

f

GWEN. Oh, I do hope not, as that would leave no scope for an-y

GWEN.

ed-i-fy-ing move-ment, and I am one who does be-lieve in aim-ing at im-prove-ment.

Gwendolen and Jack sit in a corner, Lane serves tea, first to Lady Bracknell then the others, after which he exits.

Poco rallentando--------- a tempo

cantabile e appassionato

mf

f

mf

25

GWEN.

LADY B.

mf

I'm quite

mf

Gwen-do - len, won't you come and sit o - ver here?

mp

Ritenuto ..... Alla marcia (♩= 132)

GWEN. com-for-ta-ble where I am, thank you Mam-ma dear. mp

LADY B. By the mf (con-

p

mp

-versationally)

LADY B. way, Al-ger-non, I shall be seat-ing you next to Mar-y Far-quhar la-ter on at this e-ven-ing's do.

simile

LADY B. mf (conversationally)

ALGY I'm so sor-ry, my dear aunt, as things stand now I can't. This mor-ning came a tel-e-gram, poor

LADY B.

ALGY

f

This

Bun-bur-y is ill a-gain, so I must go and see the man and so catch to-night's train.

mf

LADY B.

Mis-ter Bun-bur-y, (whose shad-o — wy e-xis-tence you keep well hid), seems to suf-fer from the most ap-

ALGY

LADY B. — pal-ling bad health, does-n't he? Kind-ly

ALGY — Yes, Aunt Au-gus-ta, he's a dread-ful in-va-lid.

LADY B. — see that he does not have a ye - lapse on Sat-ur-day, as could you come please, dear Al-ger-non, and

LADY B. — help out mu-sic'-ly, per-haps? It's my last re-cep-tion of the sea-son.

ALGY — I'll

rallentando

ALGY

speak to Bun-bur-y, dear Aunt, that's if he's still con-scious. Now let's

p

26 a tempo (♩ = 132)

ALGY

mf

see e-xact-ly what you want, we'll choose the best be-tween us. Let's go in-to the next room where I'll

mp mf mp mf

ALGY

show you what I've cho-sen. The French songs will not do, I know, so there're ones by Beet-ho-ven.

mp mf mp mf mp

LADY B.

mf

I do ful-ly a-gree with you. Good Ger-man ones should do. Yes, good

f mp

Jack rises as Algy and Lady Bracknell exit.

LADY B.

Ger-man ones should do. Yes, good Ger-man ones should do.

non staccato

f

mf

Jack turns back to face Gwendolen who looks at him expectantly. Jack becomes rather embarrassed.

mp

JACK

mp

I'd like to take ad-van-tage of

mp mf

GWEN.

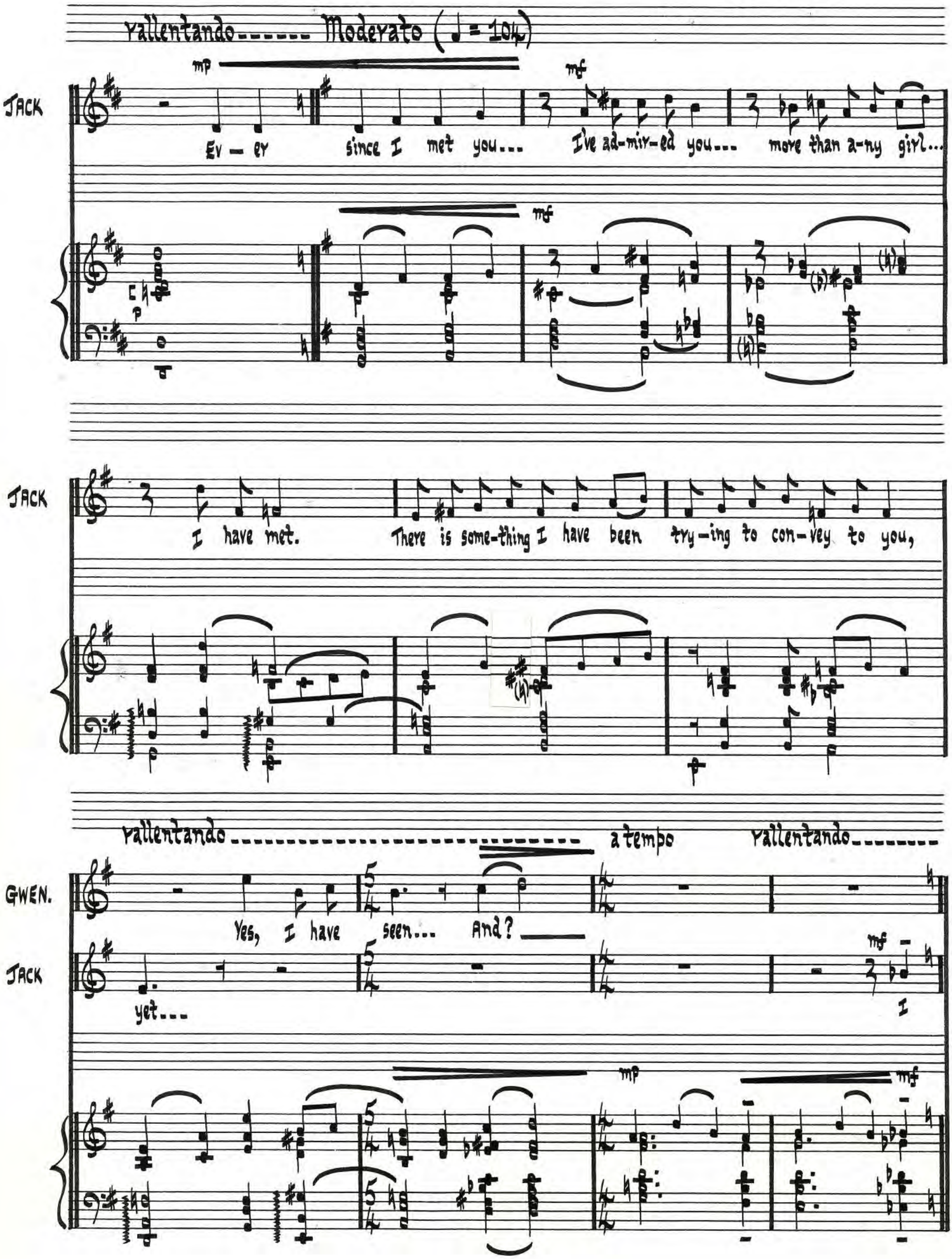
mp

You must real-ly show more cour-age! Please con-firm what I now sense....

JACK

la - dy Brack-nell's ab-sence....

mp mf mp


rallentando------ Moderato (♩= 104)
mp
mf
JACK
Ev – er since I met you... I've ad-mir-ed you... more than a-ny girl...
mf
JACK
I have met. There is some-thing I have been try-ing to con-vey to you,
rallentando ---------- a tempo rallentando--------
GWEN.
Yes, I have seen... And?
JACK
yet...
mf
I
mp
mf

27 Moderato (♩=58)

appassionato

JACK

prac-tised all the words I wished to say to you. I thought of pret-ty com-pli-ments to

JACK

pay to you. So man-y things I wan-ted to con-vey to you. So

un poco rall. ---------- a tempo

JACK

man-y sweet com-par-i-sons I drew. The beat-ing of my heart has tied my

JACK

tongue to — day, I hear the sweet-est mu-sic ev-er sung to — day, like

JACK

bells in all the world were be-ing rung to — day, I ra-ther hoped that you would

un poco rallentando------- a tempo

JACK

hear it too. It is-n't ver-y eas-y to be sen — si — ble when

JACK

ev'-ry-thing I planned has gone aw - ry. I know I sound a bit in-com-pre-

molto rallentando

JACK

- hen - si - ble. I won-der if you know the rea - son why. The

a tempo

JACK

mir - a - cle of hav-ing you so near to me has shown that there's no oth - er girl so

JACK

dear to me. This ec-sta-cy has made it crys-tal clear to me that

JACK

I am hope-less-ly in love with you, that I am hope-less-ly in love with

rallentando ---------- a tempo

JACK

you, that I am hope-less-ly in love with you.

28 Allegretto (♩. = 116)

GWEN. mf

Ern-est I can hard-ly cred-it that at last you've real-ly said it

mp

GWEN.

tho' it took so long, so ver- y long.

GWEN.

I have nev- er doubt-ed wheth-er we would some day come to - geth-er

molto rallentando

GWEN. and I was-n't wrong, no, far from wrong. Tho' I

Meno mosso e espressivo (♩ = 66)

mp

GWEN. am sur-prised you did-n't guess some-thing which I has-ten to con-fess.

p

rallentando Allegretto (♩ = 116)

mp mf

GWEN. Since the ver-y oc-ca-sion

mp

GWEN.

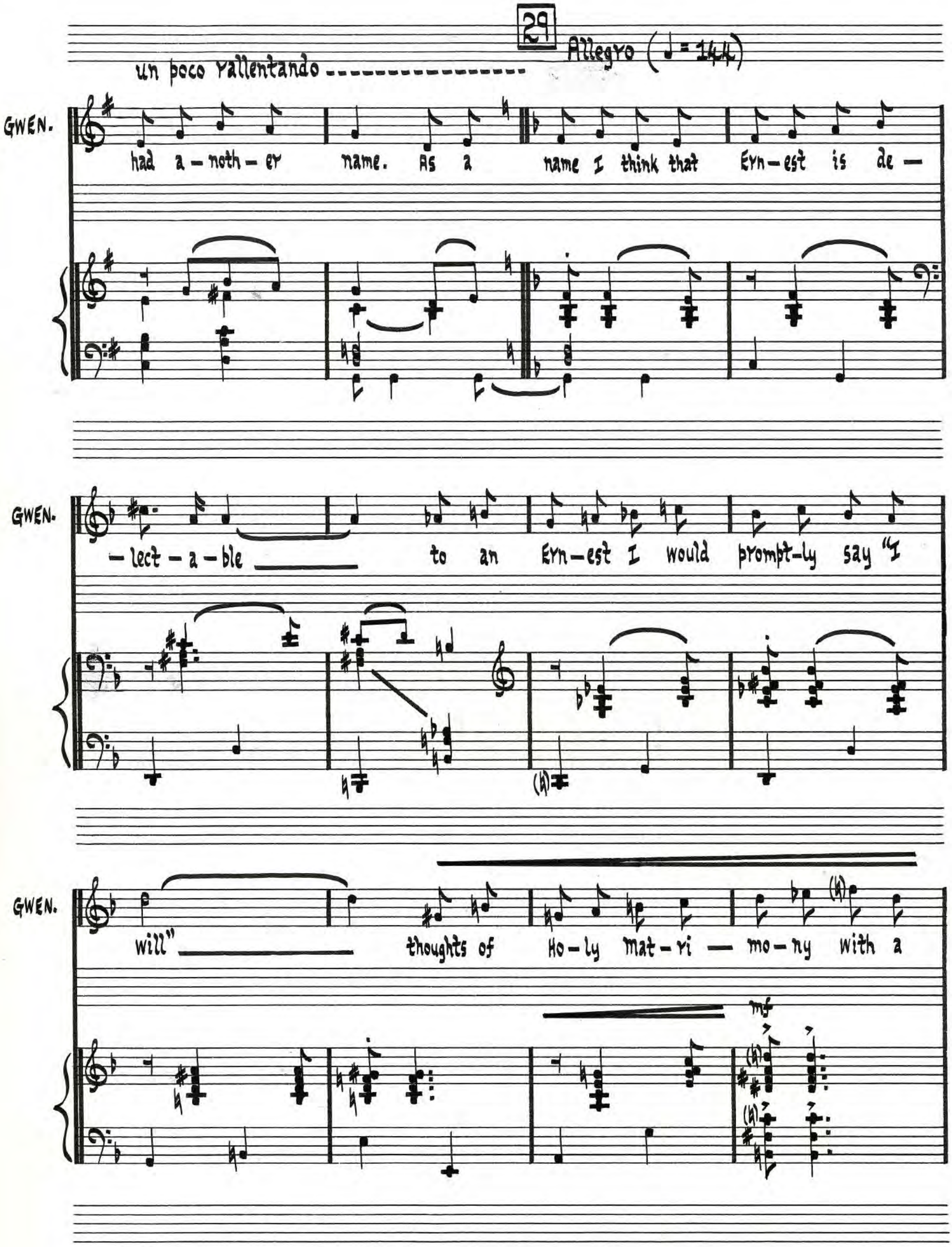
when I — heard of you be — ing yours has been

GWEN.

my on — ly aim. Dear — est Mis — ter Wor — thing it is

GWEN.

real — ly quite ab — surd to think I'd mar — ry an — y — one who


29
Allegro (♩ = 144)
un poco rallentando
GWEN.
had a-noth-er name. As a name I think that Ern-est is de-
GWEN.
-lect-a-ble to an Ern-est I would prompt-ly say "I
GWEN.
will" thoughts of Ho-ly Mat-ri-mo-ny with a
mf

GWEN. Tom or Dick or To-ny I de-clare would make me feel a tri-fle

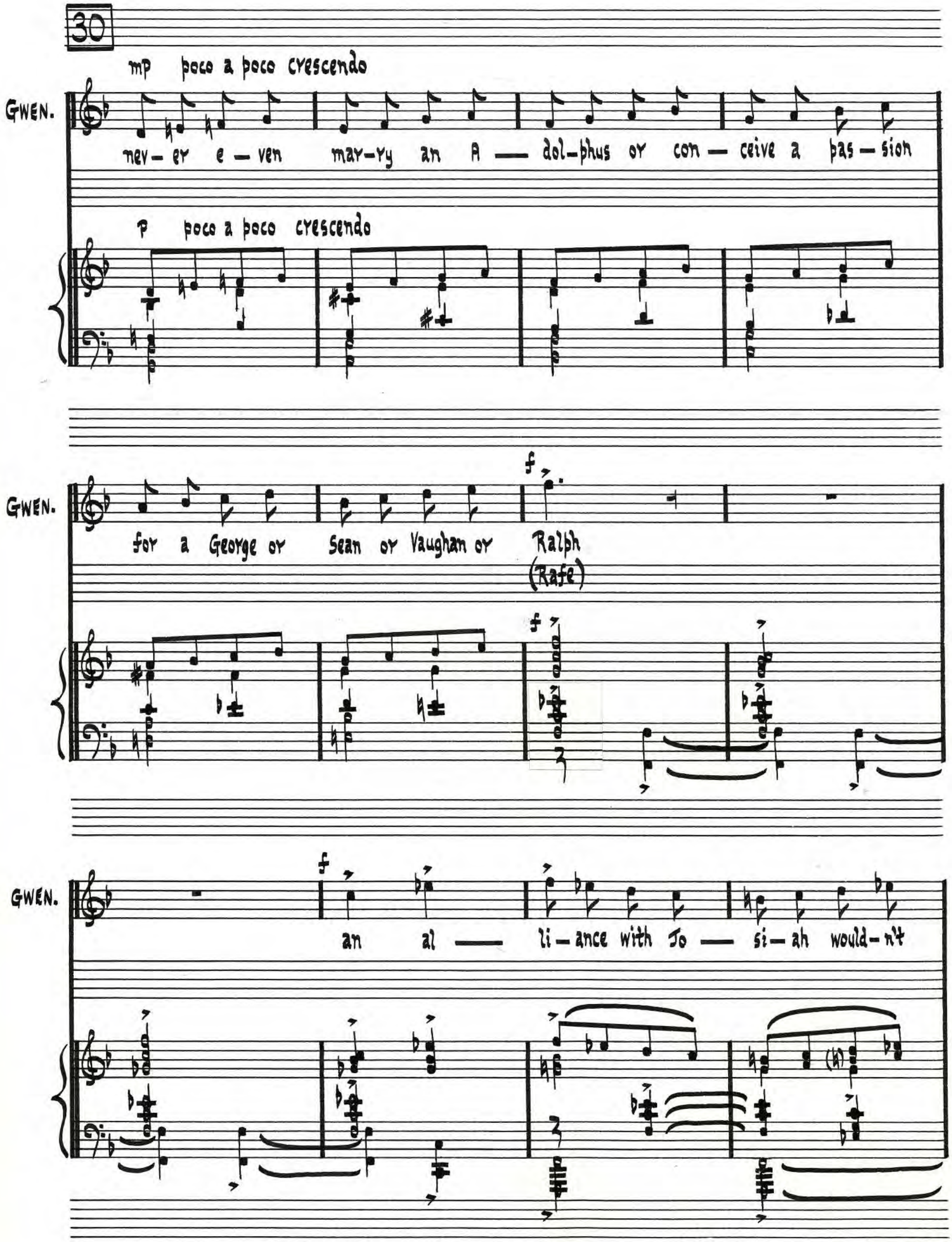
GWEN. ill. Hav-ing met you here to-day it's in-dis-

GWEN. -put-a-ble it's as ob-vi-ous as know-ing white from

GWEN. black, I'm sure no one but an Ern-est could be

GWEN. suit-a-ble just i-mag-ine if you'd been a Fred, or

GWEN. e-ven worse, a Jack! I could


30
mp poco a poco crescendo
GWEN.
nev-er e-ven mar-ry an A — dol-phus or con — ceive a pas-sion
p poco a poco crescendo
GWEN.
for a George or Sean or Vaughan or Ralph
(Rafe)
f
GWEN.
an al — li-ance with Jo — si-ah would-n't

GWEN. set my heart on fi-re but with Ern-est I would feel en-tire-ly

rallentando

GWEN. safe.

Allegretto (♩= 116)

mf

GWEN. Fre-quent-ly I say it just to sa-vour it

mp

GWEN. Ern—est has a mu — sic of its own nev—er

GWEN. ev—er doubt it's al—ways been my fa— vour — ite I find it

un poco rallentando

GWEN. quite the most ex — ci—ting name I've ev — er known. It's so

31 Allegro (♩= 144)

GWEN. vi – tal – ly im — por – tant to be Ern – est ___ it's the

GWEN. on – ly name for me I must con – fess. ___ Ern – est,

f

GWEN. if, as I'm sup — po – sing that you con – tem – plate pro — po – sing, then my

mf

molto rallentando

GWEN. ans-wer will be def-i-nite-ly —Yes!

Moderato (♩=58)

GWEN. Yes my Ern-est I've wait-ed so ___ long for

JACK I nev-er spoke to you for fear of bor-ing you a-fraid that you might think I was ig-

GWEN. you to speak ___ I in fact was quite cer-tain

JACK -nor-ing you yet all the time I spent in just a-dor-ing you and

un poco rall. ---------- a tempo

GWEN. that my fu — ture was bleak. Ern — est

JACK watch-ing you with long-ing in my eyes. To tell you of my love was the des—

GWEN. I've nev — er felt so hap-py be — fore

JACK — pair of me I nev-er e-ven thought you were a — ware of me and

GWEN. love me — for — ev — er, you are the

JACK know-ing that you'll soon be tak-ing care of me is still too hard for me to

32

un poco rallentando ------- a tempo

GWEN. one I a — dore. — When I'm — not sin — gle,

JACK ye — a — lize. Ac — cept-ing my pro-po-sal so dra-mat — ic' — ly has

GWEN

I'll know ___ ab — so — lute bliss but I'll ___

JACK

made it quite im-pos — si — ble to think I want to shout and car-ry on ec—

un poco rallentando.....

GWEN.

still tin — gle, at the ___ thrill of your kiss.

JACK

— stat — ic' — ly as if I'd had a bit too much to drink. But

a tempo

GWEN. Keep me Ern — est be ——— side you, proud that I will

JACK now you've prom-ised al-ways to be part of me this new day in my life means a fresh

GWEN. be your wife ___ with me Ern — est to guide you,

JACK start of me for — ev-er you've a place with-in the heart of me the

GWEN. al — ways sha — ving your life, al — ways sha — ving

JACK ob-ject of a love that nev-er dies, the ob-ject of a love that nev-er

molto rall.

GWEN. your life, al — ways sha — ving your life,

JACK dies, the ob-ject of a love that nev-er dies, the

a tempo

rall.

GWEN. sha - ring all your life.

JACK ob-ject of a love that nev-er dies.

a tempo

They hold hands and gaze at each other.

f

(conversationally)

JACK

mp

Do you

33 Allegro (♩= 132)

(conversationally)

GWEN.

mp

But your name is Ern-est, so there's no such

JACK

real-ly mean you could-n't love me if my name was-n't Ern-est?

mp mf mp mf mp mf mp mf

GWEN.

thing as could-n't.

JACK

Yes, I know, but sup-po-sing it was-n't, would your love have the same firm-ness? To be

mp mf mp

JACK

real-ly hon-est, I don't like the sound of the name Ern-est. It does-n't at all suit me, and

mf mp mf

Yallentando

GWEN.

p

It

JACK

John, I think, is best.

mp p

a tempo (♩= 132)

GWEN.

mp mf

suits you per-fect-ly, it has a cer-tain zest! It pro-du — ces.....vi — bra-tions! and

mp

After hesitation Jack looks at her.

GWEN. won-der-ful sen-sa-tions!

JACK mp I

JACK must get christ-ened at once, I mean we must get mar-ried at once, no

mp

GWEN. Al-ways look at me the way you're

JACK mat-ter what the cost, there is no time to be lost.

f

mf

GWEN.

look-ing at me now.

mf

I will hold

Enter Lady Bracknell.

GWEN.

in re-mem-brance this day, ... this hour.

f

34

GWEN.

mf

Mam-ma, Mis-ter

mp

GWEN. Worth-ing and I are to be en-gaged!

LADY B. En-gaged?! You are ver-y bad-ly er-ring,

She looks Jack up and down.

LADY B. I will in-form you when you are to be en-gaged.

LADY B. How — ev-er, don't let me be ha — sty. There are a few ques-tions I'll

LADY B. put to this young man and then I'll know with cer-tainty if mar-ry you two can.— Now, while we dis-cuss the mat-ter,

GWEN. mf But Mam-ma....

LADY B. you Gwen-do-len, will wait out in the hall. Gwen-do-len, don't mat-ter, that will be all, now

GWEN. But Mam-ma.... But Mam-ma....

LADY B. wait out in the hall,— that will be all, now wait out in the hall,— that will be all, now

f mf

Gwendolen exits, looking back at Jack.

GWEN. Yes, Mam-ma.

LADY B. wait out in the hall.

rallentando

LADY B. Now, Mis-ter Worth-ing,

She takes out note book and pencil from handbag.

LADY B. please let me do some in-ter-view-ing.

35 Alla marcia (♩ = 132)

LADY B. I un-der-stand you seek the hand of Gwen-do-len my daughter, and

LADY B. tho' I'm sure you're hard-ly poor and a-ble to sup-port her -yet if you're wise you'll re-a-lize the

LADY B. chief con-si-de-ra-tion is not your health or e-ven wealth but what's your so-cial sta-tion. We

LADY B.

don't en-joy a com-mon boy at- tempt-ing in- fil-tra-tion, each one of you on in-ter-view must

LADY B.

ver- i - fy his sta-tion. Al- though a-las, the up-per class has emp-tied all its cof-fers and

LADY B.

truth to tell, a high-born gel won't get too man-y of-fers, and some de-vide our stub-born pride we

LADY B. have-n't yet for-sook it, and if you made your pile in trade we'll try to o-ver-look it. Be-

LADY B. -fore con-sent you must pre-sent your fam'-ly's sit-u-a-tion. I'll not be budged till I have judged pre-

36

recitativo

ritenuto..... a tempo

LADY B. -cise-ly what's your sta-tion. Now, the first stage, — what is your age?

mf mp p f

LADY B.

JACK

mp

Well, that sounds fine. What is your in-come?

I am twen-ty-nine.

six-ty-five thou-sand a

LADY B.

That's quite a ti-dy sum. Yes, that's a ti-dy sum.

JACK

year, and some.

I al-so have a house in the

LADY B. A coun-try house huh? With that I can-not grouse. You do have a house in Town, I

JACK coun-try.

LADY B. hope, as in the coun-try Gwen-do-len would just sit and mope. So far you're

JACK I do, La-dy Brack-nell.

LADY B.

do-ing well. Now let's have a — noth-er ans-wer, who was your fa-ther? He was ev-i-dent-ly a

JACK

LADY B.

man of wealth and no_ doubt of sound good health.

JACK

I'm a — fraid I can-not say, I don't

molto rallentando

LADY B. mf

You can-not say? Pray why, please tell.

JACK (mp) mf

know to this day. This is why, La – dy Brack-nell:— When

mf mp

37 con moto (♩ = 48)

un poco rit. a tempo un poco rit. a tempo

JACK

I was but a few months old as I've been sub-se-quent-ly told tho' I ad-mit I have no guar-an-

un poco rit. a tempo simile

JACK

—tee, it's near-er to the truth to say that in my earl-y youth my

un poco rallentando -------- a tempo

JACK

par- ents ver-y care-less-ly lost me. To tell you of this pain-ful fact I'm

un poco rall.------- a tempo

LADY B.

JACK

bound — I nev-er knew my par-ents — I was found.

Found ????

rallentando ---------- a tempo

JACK

Found, la-dy Brack-nell. One sun-ny sum-mer's af-ter-noon, I

un poco rit. ---

JACK

think it was the month of June, em-bark-ing on his an-nu-al va — ca-tion _____ a

a tempo

JACK

Mis-ter Car-dew took the bus ar — ri-ving at the term-in-us, with Worth-ing as his fi-nal des-ti-

un poco rallentando ------- a tempo un poco rall. ----------

JACK

— na — tion. _____ Mis-ter Car-dew who a-dopt-ed me thought he'd name me Worth-ing. This

a tempo

un poco rall. ---------- a tempo

JACK

pseu-do-nym thought he, al-though some-what er-ring, most suit-a-ble and fine. It was

ritenuto ----- a tempo

f

LADY B.

How ver-y wick-ed!

JACK

print-ed on the tick-et which was on him at the time.

mf

mf

LADY B.

And where did he find you?

mf

JACK

Well, it was his des-ti-na-tion.

In a cloak-room at a

mp

38

molto ritenuto ---------- a tempo un poco rit. ----

JACK

sta-tion. ——— When find-ing he was not too late, he

a tempo un poco rit.--- a tempo un poco rit.---

JACK

had a-bout an hour to wait, he thought to check his lug-gage for a min-ute. ——— One

a tempo simile simile (a tempo)

JACK

hand-bag seemed quite wrong to him, in fact, did not be-long to him, to his sur-prise, he found that

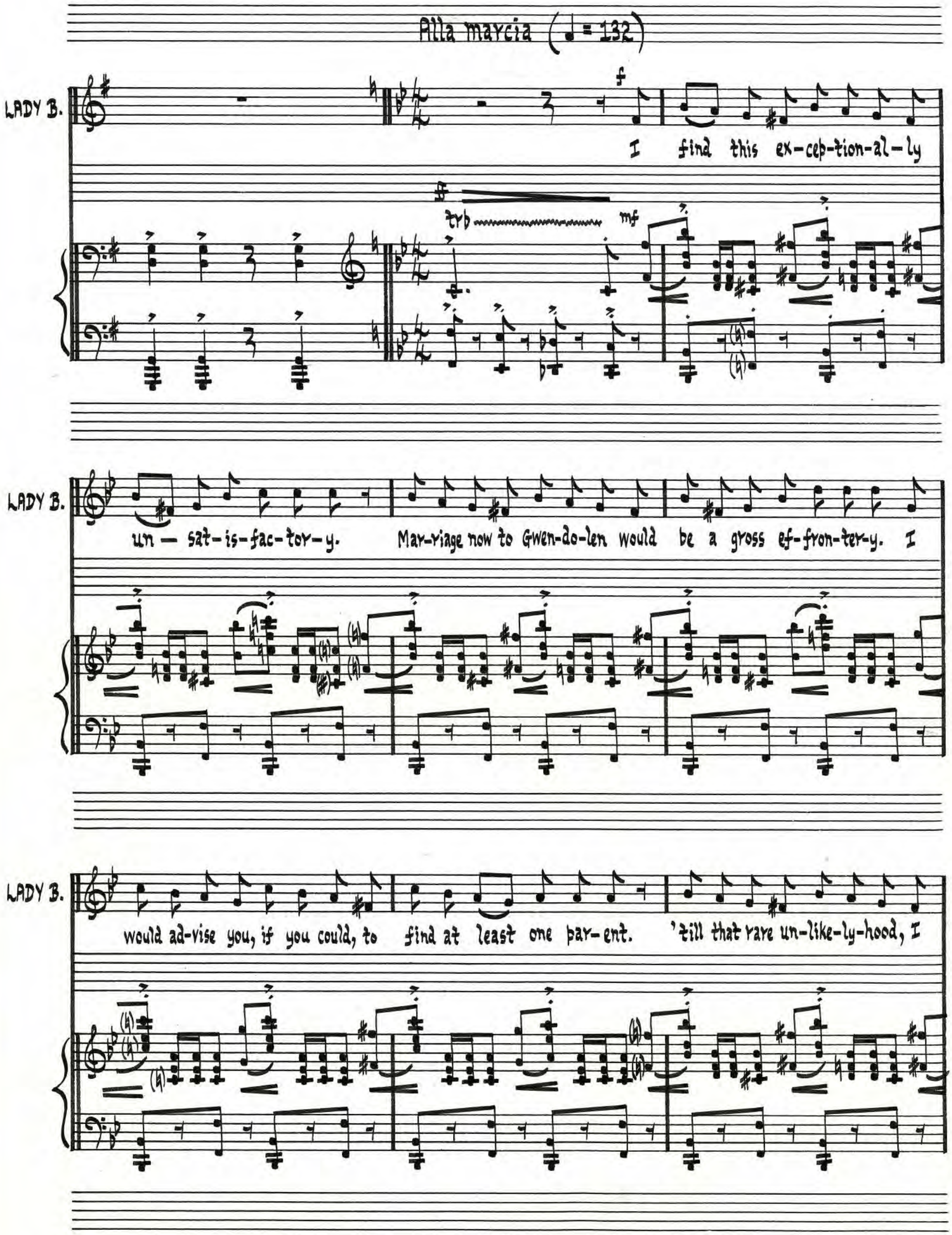
LADY B. — In a hand-bag? What a shock-ing thing to

JACK — I was in it!

LADY B. — tell.

JACK — Yes, a large, black hand-bag, la — dy Brack-nell. — A large, black

JACK — hand-bag, — la-dy Brack-nell. — la-dy Brack-nell. —


Alla marcia (♩ = 132)
LADY B.
f
I find this ex-cep-tion-al-ly
ff
trb
mf
LADY B.
un — sat-is-fac-tor-y. Mar-riage now to Gwen-do-len would be a gross ef-fron-ter-y. I
LADY B.
would ad-vise you, if you could, to find at least one par-ent. 'till that rare un-like-ly-hood, I

LADY B. can-not give you my con-sent. Mis-ter Worth-ing, fare — well.

JACK Good day, La-dy Brack-

Lady Bracknell sweeps out majestically.

JACK — nell.

diminuendo

R.H.

Jack sighs deeply.

39 Lento (♩= 46) rit. a tempo rit.

lunga

f

P espressivo

a tempo

JACK

mp espressivo

Life now stretch-es end-less-ly a-head of me a life my dear-est Gwen-do-len won't

p

JACK

share if she ev — er mar — ries some-one else in-stead of me then

JACK

life would be a thing I could-n't bear. But never must there be the

JACK

least sug — ges — tion that dar-ling Gwen-do-len shall not be mine. There's ___

rallentando

JACK

got to be an — ans-wer to the ques-tion that made her moth-er fi-nal-ly de—

a tempo rit. a tempo rit.

JACK

— cline.

più mosso (♩ = 96)

Algy enters.

mp cresecendo

ALGY

mf

I heard the front door slam — has she

f

mp cresecendo

rallentando

JACK

mf (miserably)

She has.

ALGY

f

gone?

And why the a — larm?

mf

Did

40

Andante (♩ = 72)

JACK

ALGY

mf (conversationally)

(conversationally) No, things with Gwen-do-len are fine. Her

Gwen-do-len then turn you down? Then why the dark and ug-ly frown?

cantabile

mp

moth-er's of the grim o-pine that I'm not good e-nough for her. With

These old wom-en are such bores.

rallentando ---------- più mosso (♩=96)

JACK

that I cer-tain-ly do con-cur.

ALGY

Now, a-bout that broth-er of ___ yours.

crescendo

rallentando ----------

JACK

mf

I'm going to

Andante (♩=76)

JACK

kill him off be-fore the week-end. He can die with-out leav-ing a trace.

ALGY

mf

Won't this

mf

ALGY

death of Ern-est's you in-tend be a shock for Cec-i-ly to face? By the

JACK

I'll take good care that you don't! She's

ALGY

way, I'd like to meet her!

JACK

young and pret-ty and de-mure and let you have your way with her

I def-i-nate-ly won't!

ALGY

And

rallentando ---------- Andante (♩ = 72)

JACK

ALGY

No, I must first sort out some loose ends. But

have you told Gwen-do-len a — bout her?

JACK

I will la-ter and I'm sure they will be-come good friends.

ALGY

Well, come a-long let's go and dine some-

mf

rallentando ---------- più mosso (♩=96)

ALGY

-where we can re-lax and we'll dis-cuss it all in de — tail there.

Lane enters.

(announces)

LANE

f

Miss

Enter Gwendolen hastily — Lane exits.

LANE

Fair-fax.

ALGY

mf

Gwen-do-len! What are you do-ing back here, — is there some e-

mp

Algy turns aside.

rallentando

GWEN

mf

I have some-thing to say to Ern-est, Al-gy. — Pri-vate-ly!

ALGY

-mer-gen-cy?

Andante (♩ = 76)

GWEN. mp

Oh Ern — est. How could I ev — er go and nev — er

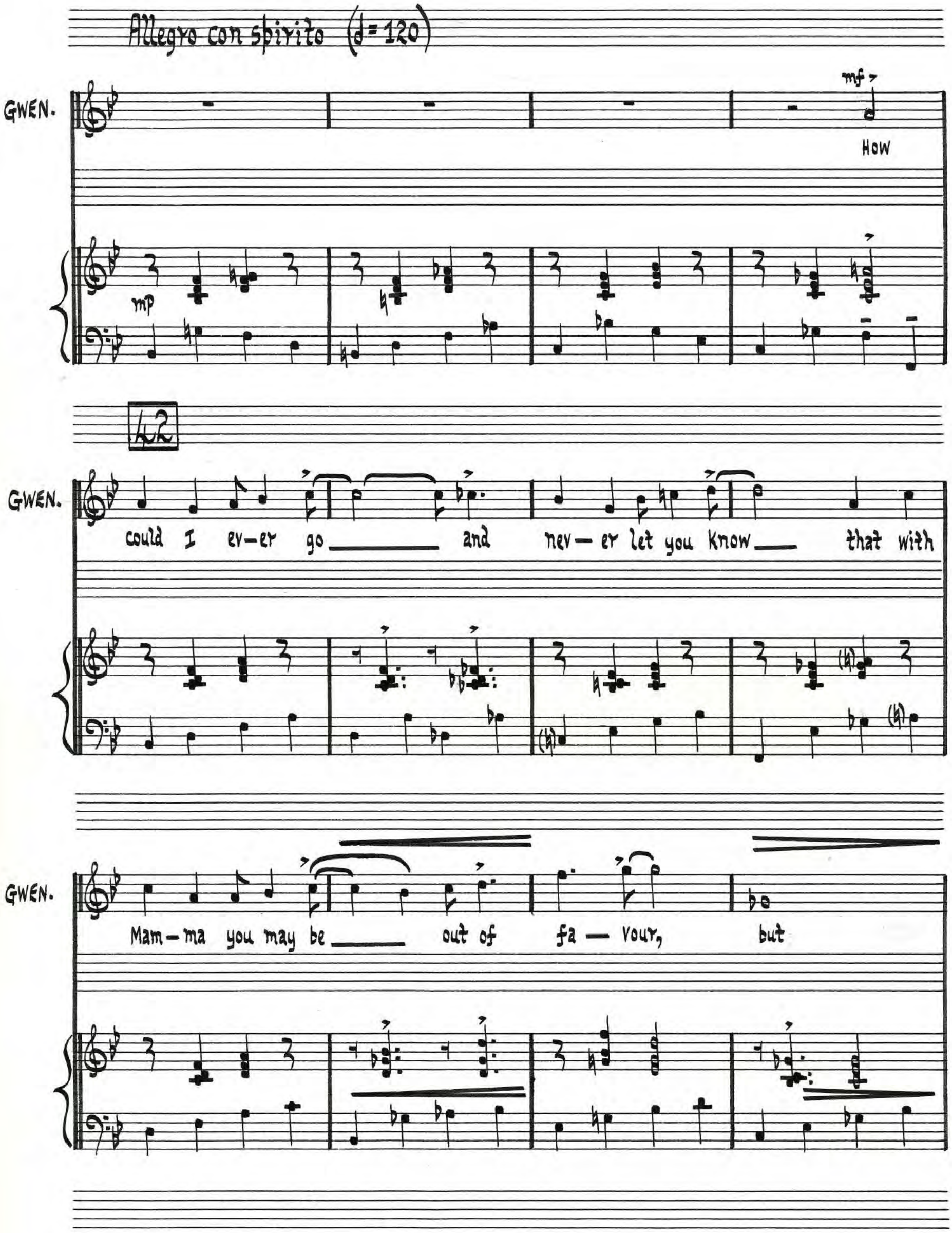
espressivo

rallentando

GWEN. f

let you know that with Mam-ma you may be out of fa — vour, but, —

mf


Allegro con spirito (♩= 120)
GWEN.
mf
How
mp
42
GWEN.
could I ev-er go and nev-er let you know that with
GWEN.
Mam-ma you may be out of fa-vour, but

GWEN. speak-ing just for me I had to let you see my

GWEN. ten-der-ness for you will nev-er wa-ver. My

GWEN. love for you is such that I can't say too much, the

GWEN. thought of you is ex – quis – ite – ly thril – ling and

f

mf

GWEN. if you are like I'm pre – pared to bide your time to

mf

mp

GWEN. mar – ry you I'm real – ly more than wil – ling. It

f

mf

43

GWEN. (f) might per-haps be said ___ we'll nev-er ev-er wed ___ as

(mf)

GWEN. Moth-er is a lit — tle too am — bi — tious, but

GWEN. I shall sim-ply wait ___ un — til a fu-ture date ___ and

GWEN. mar-ry you when things are more pro-pi-tious. Her

GWEN. wish-es I shall flout as there can be no doubt that

GWEN. you're the one I find so fas-ci-na-ting, but

GWEN. then you have a name that real-ly fed the flame as

GWEN. Ern-est is en-tire-ly cap-ti-va-ting. So how

mf

GWEN. could I ev-er go and nev-er let you know that with

mp

GWEN.

Mam-ma you may be ___ out of fa — vour, but

GWEN.

speak-ing just for me ___ I had to let you see ___ my

GWEN.

mp

ten — der — ness for you will nev-er wa — ver. My

p

GWEN. ten-der-ness for you will nev-er wa — ver. My

45

GWEN. ten-der-ness for you will nev-er wa — ver, nev — er

GWEN. ev — er nev — er wa — ver.

JACK Nev — er,

GWEN.

JACK

nev — er

ev — er

f

wa — ver?

Nev — er

mf

GWEN.

ev — er,

ev — er

f

wa — ver.

JACK

Nev — er,

mf

GWEN.

JACK

nev – er ev – er wa – ver?

Nev – er

f

mf

46

f crescendo

GWEN.

ev – er, ev – er wa – ver. Nev – er

JACK

crescendo

Nev – er,

mf

crescendo

GWEN. ev — er, ev — er wa — ver. Nev — er

JACK nev — er ev — er wa — ver? Nev — er,

GWEN. ev — er, ev — er wa — ver. Nev — er

JACK nev — er ev — er wa — ver? Nev — er,

GWEN. ev – er, ev – er wa – ver. Nev – er

JACK nev – er ev – er wa – ver? Nev – er,

GWEN. ev – er, ev – er wa – ver.

JACK nev – er ev – er wa – ver?

GWEN.

JACK

mf

f

47

mf (conversationally)

GWEN. We have to keep in con-stant touch. I'll write to you dail-y,

mp

GWEN. — try not to wor-ry too much. Now, what's your ad-dress in the coun-try?

GWEN. mf (conversationally) Right then, that's ar-ranged.

JACK It is — The Man-or House, Brigh-ton.

Algy, who has been listening, smiles and writes the address on his cuff.

JACK

I will see you out. Al — gy, see you la — ter.

ALGY

mf (con- In-

—versationally)

Jack and Gwendolen exit.

ALGY

deed, you will, be — yond a doubt!

mf

48

ALGY

f

Lane!

f

Lane!

(mf)

(b)

ALGY

sf

(b)

Lane enters.

ALGY

ff

To — mor — row, Lane,

sf

sf

mf

ALGY

I will be go – ing Bun–bur–y–ing a – gain. I'll prob–ab–ly not be

sf mf

ALGY

back 'til Mon–day, all be – ing clear, so__ please go and

LANE

mf

Ver – y well, sir.

ALGY

pack_ my__ Bun–bur– y – ing gear.

f mf

LANE

Will_ that be all?

ALGY

mf

Yes, Lane, if there's

mp

Lane exits.

ALGY

some-thing else, I'll call.

molto ritenuto

a tempo (♩ = 120)

mp

ALGY

Bun — bur-y, poor Bun — bur-y my ver-y dear old friend — it

ALGY

ought to hurt my con-science to think I must pre — tend that

ALGY

if I do not vis-it him he'll ver-y like-ly die — but

mf

mf

50

ALGY

f

beg — gars can't be choo — sers when they need an al — i — bi!

f

ff

Curtain

p

sff

End of Act One

ACT TWO

Tranquillo (♩ = 58)

p

mp

mf

CURTAIN

mp

rit.

SCENE: The garden of a country house. CECILY is sitting and paging through her diary.

1

Andante e espressivo (♩ = 84)

rit.

mp

CEC.

To my

recitativo a tempo

CEC. dia-ry I've con-fi-ded, from this life there's no re-prieve till my fu-ture is de-ci-ded all I

mp

un poco animato (♩= 96) a tempo (♩=84)

mf

CEC. have is make be-lieve. To ex- is-tence in this fash-ion I have grown to be re-signed, fan-ta-

mf

rallentando

CEC. -sies of love and pas-sion chase each oth-er thro' my mind. On-ly

Lento (♩=52)

rall.

CEC.

mp

in my dreams can I dis-cov-er the sort of lov-er who's my i-deal. on-ly

mp

a tempo

rall.

CEC.

in my dreams can I cre-ate him, ap-pre-ci-ate him, as be-ing real, but a-

un pochissimo più mosso (♩=60)

rall.

CEC.

mf

-gain I find on wa-king my heart is break-ing, or so it seems, tho' I

mf

a tempo (♩=60)

rallentando

CEC. ver-y much re-gret it, I can't for-get it's on-ly in my dreams. Not for

Andante (♩=84)

mp

CEC. me a life of leis-ure, not for me the so-cial whirl. I'm a-fraid there's lit-tle pleas-ure for a

mp

un poco animato (♩=96)

a tempo (♩=84)

mf

CEC. lone-ly on-ly girl. How to find a man to care for, no-one ev-er comes my way. In this

mf

rallentando

CEC. i — so — la — tion there-fore, I can on — ly dream all day. On — ly

Lento (♩=52)

rall.

CEC. in my dreams can I dis — cov — er the sort of lov-er who's my i — deal. On-ly

a tempo

rall.

CEC. in my dreams can I cre — ate him, ap — pre-ci — ate him, as be — ing real, but a —

un pochissimo più mosso (♩ = 60)

rall.

CEC. -gain I find on wa-king my heart is break-ing, or so it seems, tho' I

a tempo (♩ = 60)

rall.

CEC. ver-y much re-gret it, I can't for-get it's on-ly in my

ENTER PRISM

2

Meno mosso (♩ = 52)

CEC. dreams.

mf

Miss Pri-sm, are they nec-es-sar-y,

PRISM Cec-i-ly, Cec-i-ly, time for les-sons.

f

mp

Poco a poco accelerando -----

CEC. all these dreary ses-sions?

PRISM What teen-age girls are now-days taught en-

PRISM -sures com-plete sec-ur-it-y from faults with which no mod-ern man could quar-rel. All

Allegro (♩ = 132)

PRISM top-ics of dis-cus-sion must re-flect a fine im-mu-ni-ty from ev'-ry-thing un-ques-tion-ab-ly

PRISM

mor-al! So they file a-way their nails think-ing of their wed-ding veils as sex-

mf

PRISM

-ol-o-gy is real-ly most sug-ges-tive. They're so "know-it-all" and naught-y but just

PRISM

wait un-til they're for-ty and do not feel half so "with-it" and ex — ces-sive! Of

mf

PRISM

course I must just stress, a high-class tu-tor-ess must do her best to ex-er-cise great

PRISM

char-i-ty. Be-ing heart-less is quite eas-y but one keeps most cool and bree-zy while en-

3

♩=60 poco a poco accel.---

PRISM

-deav-our-ing to free them from vul-gar-i-ty. We used to think that it was best to

PRISM

hold the sup-po-si-tion that the things you do not know could nev-er hurt you. So we

mf

Allegro (♩ = 132)

PRISM

gave our lit-tle la-dies just a min-i-mal tu-i-tion and then hoped that they'd be par-a-gons of

PRISM

vir-tue. Now that noth-ing is for-bid-den and the facts of life not hid-den they are

mf

PRISM

rap-id-ly cor-rupt-ing our tra-di-tion. So ob-ses-sive-ly ro-man-tic they are

PRISM

driv-en near-ly fran-tic, and to lust for men is now their sole am-bi-tion. Of

f

PRISM

course I might just stress, a high-class tu-tor-ess must do her best to ex-er-cise great

mf

PRISM

char-i-ty. Be-ing heart-less is quite eas-y but one keeps most cool and breez-y while en-

rit.

PRISM

-deav-our-ing to free them, while en-deav-our-ing to free them, while en-deav-our-ing to free them from vul-

mf

Meno mosso (♩= 116)

CEC.

I see Doc-tor Chas-u-ble com-ing through the gar-den.

PRISM

-gar-i-ty.

mp

ENTER CHASUBLE

4

PRISM: Yes in-deed, so it is! mf (conversationally) Doc-tor Cha-u-ble, how nice to

p

PRISM: see you, this cer-tain-ly is a pleas-ure! mf (conversationally)

CHAS.: Miss Pri-sm, how nice to see you too, — (glancing en-

CEC.: mf (conversationally)

CHAS.: at books) Miss Pri-sm has a — grossed in in-tel-lec-tual treas-ure? I trust you two are well.

CEC.

head-ache and is feel-ing rath-er poor-ly. I tru-ly think that for her sake a stroll in the

CEC.

park with you is wise, Doc-tor Chas-u-ble.

PRISM

f

Cec-i-ly! How can you tell such lies? You're so

mf

PRISM

ir-re-spon-si-ble!

I

CHAS.

Well, I see you two are bus-y so I'll be on my way.

mp

l'istesso tempo (♩= 116)

PRISM

think I will go for a stroll with you dear Doc-tor Chas-u-ble. I find I have a head-ache af-ter

PRISM

all. Cec-i-ly, you will now read your les-sons, and don't spend your time, please, dawd-ling

mf

PRISM AND CHASUBLE EXIT

PRISM

Be a good girl and don't waste the day

f

5

Andante e espressivo (♩ = 84)

molto rit.----

Meno mosso (♩=56)

f

MER.

(Cecily pages through diary)

ENTER MERRIMAN

Mis-ter

p

mp

CEC.

f

Un-cle Jack's wick-ed

MER.

Ern-est Wor-thing has ar-rived from the sta-tion. He has brought his lug-gage with him.

EXIT MERRIMAN

rit.

CEC. broth-er! How thrill-ing! Show him out here, Mer-ri-man.

MER. Ver-y well, Miss.

Con moto (♩=96) ENTER ALGY

a tempo

ALGY (aside) Cous-in Cec-i-ly? She cer-tain-ly is heav-en-ly. (to Cecily—conversationally) You are the most beau-ti-ful girl that

f (conversationally)

CEC. So you are cous-in Ern-est, my guard-ians wick-ed broth-er. Miss

ALGY I have ev-er seen.

mf

ritardando ---------- a tempo

CEC. Pri-sm says that good looks are on-ly a de-vice for trap-ping men.

ALGY Prob-ab-ly be-cause she has

f

ritardando ----------

ALGY no good looks of her own.

mp

6 Andante (♩ = 80)

mp

ALGY Beau-ty is a snare, or so it's of-ten thought, in which most an-y man would care to

(mp)

ALGY let him-self be caught, but all too few have known, un- less they're ver-y clev-er, that

ALGY beau-ty on its own will nev- er hold a man for ev- er. Soon he'll re-a-lize a pret-ty

ALGY

face is — when the hon-ey-moon-ing days are past, not a

rit.

ALGY

tru-ly sat-is-fac-tor-y ba —— sis on which to build a life to-geth-er that is

a tempo

mf

ALGY

sure to last. Beau-ty is a bait by which a man is hooked, be —

mf

ALGY

-fore he sees it is too late he finds his goose is cooked, when cau-tion is re-quir-ed, her

ALGY

love-li-ness may blind it, and he will soon grow tir-ed if there's noth-ing else be-hind it.

ALGY

Is-n't it just like a pret-ty flow ——— er? There is noth-ing left when all it's beau-ty

ALGY

dies. Sure-ly there's some oth-er mag-ic pow-er that makes a girl ap—

rit. a tempo

mf

ALGY

— pear so spec-ial in her lov-er's eyes. No one can de-fine who'll

mp

ALGY

make a per-fect mate, per—haps some high de-sign pre-des-tines ev'-ry-bod-y's fate — for

R.H.

L.H.

ritardando

ALGY

there is on-ly one with some-thing won-der-ful a-bout her — when

pp mp

dolce

mp

pp

ritardando

a tempo

ALGY

all is said and done then he'll know — he

pp mp

dolce

mp

pp

a tempo (♩ = 80)

un poco più mosso (♩ = 96)

ALGY

can-not live with-out her.

EXIT CECILY AND ALGY

mf

ENTER PRISM AND CHASUBLE FROM DIFFERENT PART OF GARDEN

ritardando

PRISM

mf

A

Allegro (♩ = 132)

PRISM

la-dy's ed-u- ca-tion must pro-vide com-plete sec-ur-it-y from faults with which no cler-gy-man could

mf

PRISM

quar-rel. All top-ics of dis-cus-sion must re-flect a per-fect pur-it-y with

f

PRISM

ev'-ry-thing un-ques-tion-ab-ly mor-al. So we while a-way the hour-s mak-ing

PRISM

ar-ti-fi-cial flow-ers, as bi— ol-o-gy is real-ly too sug-gest-ive. Read-ing

PRISM

nov-els is too naught-y so we teach the pia-no-for-te and do need-le-work to stop be-com-ing

PRISM

f

yes-tive. Of course as you can guess an Eng-lish gov-ern-ess must,

f

PRISM

by ex-am-ple, teach them ev'-ry qual-it-y. Be-ing fault-less to the mar-row keep-ing

(non rit.)

ENTER JACK IN

PRISM

to the straight and nar-row mak-ing sure they're nev-er tempt-ed by fri-vol-it-y.

f

MOURNING CLOTHES

ritardando ..... Meno mosso (♩ = 80)

(conversationally)

PRISM

f

Mis-ter Wor-thing!

(conversationally)

We did-n't ex-pect you to-day.

CHAS.

f

Mis-ter Wor-thing!

This is a sur-prise.

mf

PRISM

mf

More shame-ful debts for you to pay?

CHAS.

mf

Still lead-ing a life of

(conversationally)

JACK

mf

I've re-turned be-cause of my broth-er.

ritardando

PRISM

CHAS.

JACK

Dead?

Dead?

pleas-ure?

He is dead.

a tempo

ritardando

PRISM

JACK

His

He had man-y faults, but it is a sad, sad blow.

Lento ♩ = 76

rit.

PRISM

mf

death is on-ly right and prop-er his be-hav-iour be-ing.... In-deed.

mp

CHAS.

mp

so low.

JACK

mp

sad, sad blow.

mp mf mp p

9 Allegro non troppo (♩ = 120)

JACK

mf

My poor brother Ern-est his fate has been the stern-est this is the cul-min-a-tion of

mf

PRISM

CHAS.

JACK

f

It's on-ly right and prop-er that he should come a crop-per and

f

It's on-ly right and prop-er that he should come a crop-per and

f

all his dis-si-pa-tion. It's on-ly right and prop-er that he should come a crop-per and

f

now this cheat and fak-er has gone to meet his mak-er.

mf

now this cheat and fak-er has gone to meet his mak-er. With all this e-vil liv-ing I'm

now this cheat and fak-er has gone to meet his mak-er.

mf

ritardando

CHAS. ver-y un-for-giv-ing I al-ways have de-cried it al-though I've nev-er tried it

f mp (spoken wistfully) (sung)

a tempo

PRISM It's on-ly right and prop-er that he should come a crop-per and

CHAS. It's on-ly right and prop-er that he should come a crop-per and

JACK It's on-ly right and prop-er that he should come a crop-per and

PRISM

now this cheat and fak-er has gone to meet his mak-er. It's al-ways been my cre-do to

CHAS.

now this cheat and fak-er has gone to meet his mak-er.

JACK

now this cheat and fak-er has gone to meet his mak-er.

PRISM

quench the male li-bi-do and bring a quick ces-sa-tion to o-ver-pop-u-la-tion. It's

CHAS.

It's

JACK

It's

PRISM

on-ly right and prop-er that he should come a crop-per and now this cheat and fak-er has

CHAS.

on-ly right and prop-er that he should come a crop-per and now this cheat and fak-er has

JACK

on-ly right and prop-er that he should come a crop-per and now this cheat and fak-er has

PRISM

gone to meet his mak-er.

CHAS.

gone to meet his mak-er.

JACK

gone to meet his mak-er. mf I'm going to miss him sad-ly al-though he lived so bad-ly I

mf

PRISM

CHAS.

JACK

f

It's on-ly right and prop-er that

f

It's on-ly right and prop-er that

f

could have been his sav-iour des-pite his bad be-hav-iour. It's on-ly right and prop-er that

f

PRISM

he should come a crop-per and now this cheat and fak-er has gone to meet his mak-er. And

CHAS.

he should come a crop-per and now this cheat and fak-er has gone to meet his mak-er. And

JACK

he should come a crop-per and now this cheat and fak-er has gone to meet his mak-er. And

PRISM

now this cheat and fak– er has gone to meet his mak– er,

CHAS.

now this cheat and fak– er has gone to meet his mak– er,

JACK

now this cheat and fak– er has gone to meet his mak– er,

ff

molto ritardando

PRISM

his mak-er.

CHAS.

his mak-er.

(conversationally)

JACK

his mak-er.

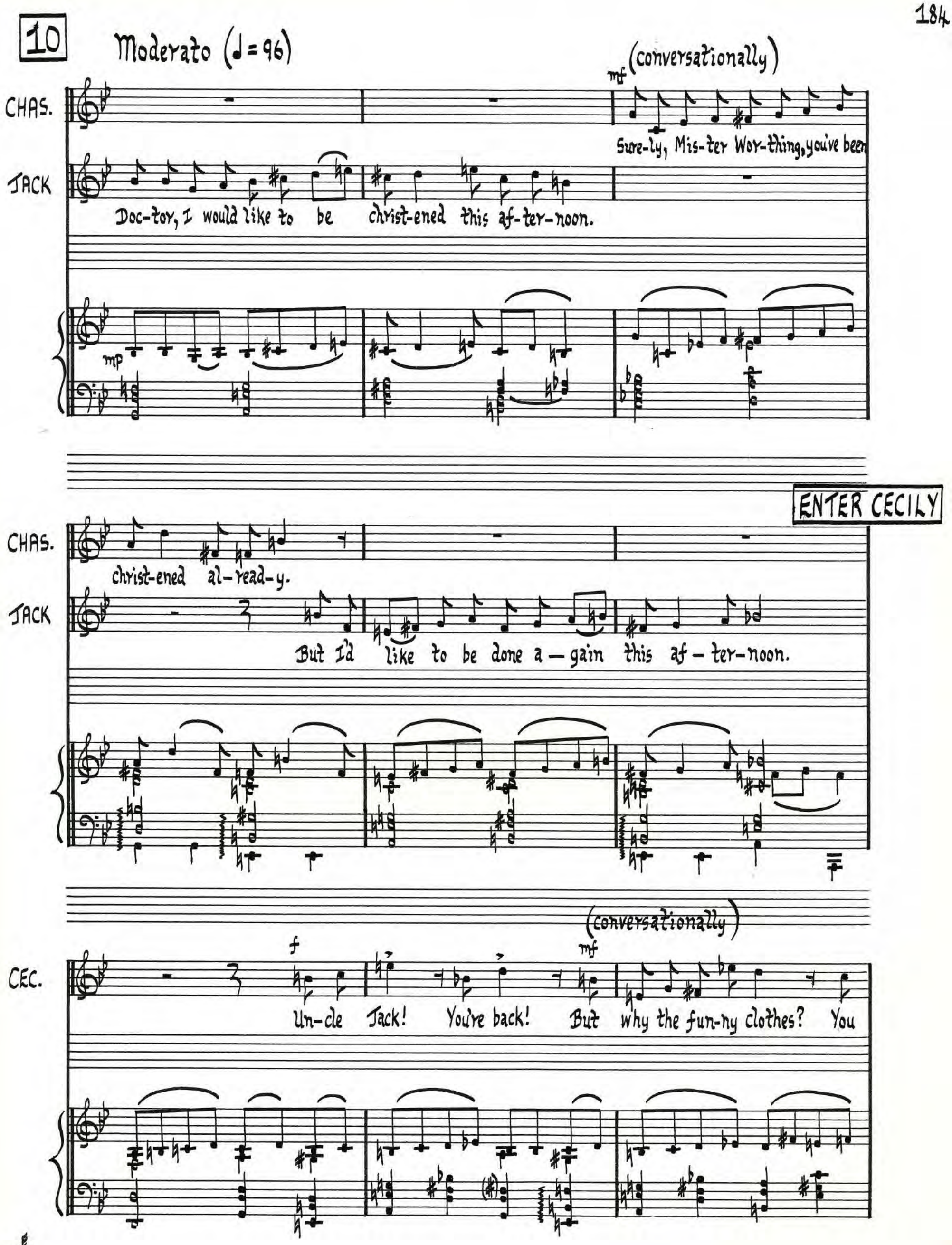
mf

By the way,

ff

ff

mf


10
Moderato (♩= 96)
(conversationally)
mf
CHAS.
Sure-ly, Mis-ter Wor-thing, you've been
JACK
Doc-tor, I would like to be christ-ened this af-ter-noon.
mp
ENTER CECILY
CHAS.
christ-ened al-read-y.
JACK
But I'd like to be done a-gain this af-ter-noon.
(conversationally)
f
mf
CEC.
Un-cle Jack! You're back! But why the fun-ny clothes? You

CEC. look quite ri-dic-u-lous all in black, I would-n't be seen dead in

CEC. those! (mf) What's wrong, why're you so drear-y? (suddenly excited) We have a sur-pise vis-i-tor

PRISM Cec-i-ly, real-ly!

CEC. guess who! Your broth-er is in the di-ning room!

JACK Who? Ern-est, and none

CEC.

oth-er!

I'll fetch him.

PRISM

f

How mar-vel-lous!

CHAS.

f

Quite mi-rac-u-lous!

JACK

f

Pif fle! I have-n't got a broth-er.

CECILY RUNS BACK INTO HOUSE

PRISM

mf

And af-ter we'd be-come re-

CHAS.

mf

These are ver-y joy-ful ti-dings.

ENTER CECILY AND ALGY

molto rit. ----------

PRISM — signed to his loss.

JACK mf I think this is per-fect-ly ab-surd.

11

Meno mosso (♩=80) Moderato (♩=96)

JACK (sees Algy) f What?

ALGY mf John, I've come to say I'm sor-ry for the troub-le I've caused you

f mp mf mp

CEC.

ALGY

mf

(Algy holds out his hand)

and so from this day on, I'm go-ing to re-form. Un-cle

CEC.

f mf f

Jack, you're not go-ing to re-fuse to shake his hand, are you?

mf mp

JACK

f

I will not shake his hand. This man's a dis-grace, and I tell it to his

mf mp

CEC. mf

Un-cle Jack, there's good in ev'-ry — one.

JACK

face.

mf mf mp

JACK f

I re-peat, this man's a dis-grace, a dis-cred-it to his race.

mf mp mf mp mf

rit. un poco più mosso (♩= 108)

ALGY mf

Of course, I ad-mit the fault's on my side, but John's

p mp

ALGY

cold-ness to me is ver-y pain-ful in-deed, and al- though this goes a-gainst my

mf

CEC.

mf

Un-cle Jack,

ALGY

f mf

pride, for his for- give-ness I'm pre-pared to fur-ther plead.

mp

CEC.

shake hands with Ern-est, or I'll nev-er for-give you.

f

Nev-er!

JACK

mf

Nev-er?

Well, this is the

mp

CHAS.

JACK

ver- y last time, ev-er.

f

(shakes hands)

mf

It's most pleas-ing, this rec- on-

PRISM

mf

I think we'll leave these two broth-ers to-geth-er.

CHAS.

— cil — i — a — tion.

12 All exit except Jack and Algy

mf

f

JACK

f

You

ff

JACK

scoun-drel, how dare you come here? There'll be no Bun-bur-y-ing in

mf

ENTER MERRIMAN

JACK

my home, is that clear?

MER.

mf

Where

mp

JACK

MER.

ALGY

f

lug-gage?

shall I put the lug-gage, sir?

Three port-man-teaus, sir.

mf

I can on-ly stay a

JACK

MER.

ALGY

f

That's a cheek!

Have the car read-y with — out de-lay.

Yes, sir.

week.

mf

mf

EXIT MERRIMAN

JACK: mf — Mis-ter Ern-est's go-ing back this ver-y day. Now I must change in a

MER.: Good, sir.

EXIT JACK

JACK: hur-ry.

f

Allegro moderato (♩=120)

ALGY: f — What an ex- cit- ing Bun-bur-y! mf Bun- bur-y, oh

mp

CECILY ENTERS UNOBTRUSIVELY

ALGY

Bun-bur-y, my ver-y dear old friend, my ver-y dear old

(he sees Cecily)

ALGY

friend! And to meet Cec-i-ly! Oh, Cec-i-ly! I'm

ALGY

here at this end.

CEC. f (conversationally) Oh, Ern-est! mf I (non rit.) thought you were with Un-cle Jack.

mp

13

Meno mosso (♩ = 100)

ENTER MERRIMAN

MER. f The car is wait-ing out-side, sir.

ALGY mf No, dear.

mf

EXIT MERRIMAN

CEC. mf (conversationally) Un-cle Jack, you know, does-n't like to be kept wait — ing.

ALGY f Tell him to come back la-ter.

CEC. Are you go-ing back to town? (conversationally)

ALGY Yes, I'm a-fraid so. Jack has or-dered me to go.

CEC. I find that ver-y sad.

rit. ---------- a tempo

ALGY You do? Oh Cec-i-ly. Cec-i-ly,

CEC. Should-n't I be in love with you too?

ALGY Will you mar-ry me?

un poco animato

CEC. I don't know, al— though I

ALGY And aren't you?

f molto rit.

CEC. do feel a bit strange. I feel a

f

Allegro con brio e ritmico (♩. = 66)

CEC. glow from head to toe when I am near to you. My voice is shrill I can't keep

mp

CEC. still per-haps it's clear to you. What can have caused this ag – i –

mf

CEC. – ta – tion; this queer sen — sa – tion; what can it be?

14

CEC. I feel a glow from head to toe when I am near to you. My voice is

f mp

CEC. shrill I can't keep still per-haps it's clear to you. What can have

mf

CEC. caused this ag — i — ta — tion; this queer sen — sa — tion; what can it

CEC.

be? I'm all a — fi—re with strange de—

CEC.

— si—re what makes me feel this way? ___

CEC.

I'm in a whirl ___ I'm not the girl ___ who I was

CEC.

yes — ter — day. Ern-est, please show what I'm

CEC.

dy — ing to know; what can have hap-pened to me?

15

CEC.

Can it be love? no an — gels are sing-ing and

CEC. no one is ring-ing a bell. The touch of your

CEC. lips brings a tot-al e-clipse tho' the sun is still shi-ning a-

CEC. -bove. This won-der-ful feel-ing that sets my heart

CEC.

reel—ing; can ____ this be love? ____ I feel a

16

CEC.

glow from head to toe when I am near to you. My voice is shrill I can't keep

CEC.

still per-haps it's clear to you. ____ What can have caused this ag — i —

CEC.

— ta — tion; this queer sen — sa — tion can on-ly be love.

CEC.

molto rit. ----------

Andante (♩ = 80)

CEC.

mp

In that case,

ALGY

mp

Yes, I feel that too.

ff

p

un poco animato (♩= 96)

CEC. Ern-est, I will mar-ry you.

ALGY (conversationally) mf Would-n't you love me if I

mf

CEC. mf (conversationally) No, it would-n't be the same.

ALGY had some oth-er name, like Al-ger-non, for in-stance?

mf

CEC. I might re-spect you, I might e-ven ad-mi-re you, but love you, def-in-ite-ly

rit.

a tempo

CEC. no.

ALGY (he becomes preoccupied)

I must go and see your Rec-tor on a most im — port — ant

ALGY RUSHES OFF

CEC. mp How im — pet — u — ous he is.

ALGY mp mat-ter.

p

17 Andante e espressivo (♩ = 84) ENTER MERRIMAN (announces)

MER. (Cecily pages through her diary) f Miss Fair-fax.

f

EXIT MERRIMAN — ENTER GWENDOLEN

Allegretto (♩= 104)

f

CEC. (conversationally) mf Do sit down.

GWEN. (conversationally) f mf Hel-lo, I'm Gwen-do-len Fair-fax.

mf

mp

(Gwendolen sits)

CEC. I am Cec-i-ly Car-dew.

GWEN. How do you do?

mp

CEC. No, I live here.

GWEN. You're on a vis-it here? Real-ly! With your moth-er?

CEC. No, Mis-ter Wor-thing looks af-ter me.

GWEN. *f* Looks af-ter you? *mf* That can-not be;

CEC. Did you say Ern-est? It is-n't

GWEN. Ern-est is the soul of truth... I did.

CEC. Ern-est who's my guard-ian, it's his eld-er broth-er.

GWEN. Guard-ian? mf Ern-est nev-er men-tioned to me

CEC.

GWEN.

They have-n't been on speak-ing terms for quite a long time now.

that he had a broth-er.

Ah!

CEC.

GWEN.

that ac-counts for it.

You're quite sure it's not Ern-est Wor-thing

CEC. Quite sure, in fact I'm go — ing to be his wife.

GWEN. Who is your guard-ian?

mf

CEC. We're en — gaged to be mar-ried.

GWEN. Please say that a-gain. You're quite mis-tak-en there, he's en-

MERRIMAN ENTERS WITH TEA TRAY

18

GWEN. — gaged to me.

(the two girls glare at each other)

CEC. Yes, as us—ual.

MER. Shall I lay tea here as us-ual, Miss?

(Merriman prepares table)

CEC. mf I'm

GWEN. mf Quite a well-kept gar-den you have here, Miss Car-dew.

CEC. so glad that you like it, Miss Fair-fax. Tea, Miss Fair-fax?

CEC. (aside) Sug-ar? Cake?

GWEN. Thank you. De-test-a-ble girl! No, thank you. Thank you no.

CEC.

(she spitefully cuts cake and puts it on plate)

(to Merriman)

Hand this to Miss Fair-fax.

EXIT MERRIMAN

mf

(he does so)

MER.

Yes, Miss.

mf

Animato (♩ = 132)

ritardando

GWEN.

My dear, you're quite mis-tak-en,

f

mp f

mf

CEC. My dear, I beg your par-don, Ern-est has pro-posed to me!

GWEN. Ern-est's going to mar-ry me! Too

mp f mf

GWEN. bad your hopes are blight-ed, no doubt you're not to blame, but don't get too ex-cit-ed as I

19

CEC. Please don't be too heart-brok-en, he's clear-ly changed his mind. He

GWEN. have the pri-or claim.

mp f mf

CEC. gave me his as-sur-ance that he will soon be mine. I'm a-fraid, Miss Fair-fax, you are clear-ly

mp f mf

CEC. un-der some grave mis-con-cep-tion.

GWEN. It would pain me, Miss Car-dew, if you're a vic-tim of de-cep-tion.

CEC. I am ob-vi-ous-ly wast-ing your

GWEN. Ern-est clear-ly told me that he's def-in-ite-ly mine!

ENTER JACK

molto rit. ----------

Allegretto (♩ = 104)

CEC. val-u-a-ble time!

GWEN. Ern-est! My own Ern-est!

(Jack goes to kiss Gwendolen who recoils)

GWEN. one mo-ment, Ern-est,

JACK Gwen-do-len! Dar-ling!

GWEN.

(conversationally)

mf

are you en-gaged to

(she points to Cecily)

this girl here?

JACK

mf (conversationally)

To Cec — i — ly? Good-ness, of

mp

(conversationally)

CEC.

mf

You

GWEN.

(she offers cheek)

Thank you, you may.

JACK

course I'm not, dear.

mf

mp

CEC. see, I said there was a mis — un-der-stand-ing. This is Un-cle Jack.

GWEN. Un-cle

ENTER ALGY

(Algy goes straight to Cecily)

CEC. Yes, Un-cle Jack. Here is Ern-est com-ing now.

GWEN. Jack?

20

(she recoils)

(points to Gwendolen)

CEC. *mf*

First we must get some-thing clear, are you en-gaged to this girl here?

ALGY *f*

Cec-i-ly, my dear.

f

mp

(he turns to Gwendolen)

(turns to Cecily)

ALGY *f*

Good Lord, it's Gwen-do-len! Of course not. What gave you such a

GWEN. *f*

This is my cous-in, Al-ger-non Mon-crieff. I knew there's been some

ALGY

strange i-dea?

f

(to Algy)

CEC. Is your name real-ly Al-ger-non?

GWEN. grave mis-take. (to Jack) Is your name real-ly John?

JACK Yes.

ALGY Yes.

ritardando

Allegro (♩= 84)

CEC. Well real-ly, this takes the cake! We're sis-ters in our mut-u-al ad-

GWEN. Well real-ly, this takes the cake! We're sis-ters in our mut-u-al ad-

CEC. -ver-sit-y, the lat-est vic-tims of a man's de — ceit. We

GWEN. -ver-sit-y, the lat-est vic-tims of a man's de — ceit. We

CEC. both des-pise the lot of them, and if we could get shot of them we're sure our hap-pi-ness would be com-

GWEN. both des-pise the lot of them, and if we could get shot of them we're sure our hap-pi-ness would be com-

CEC. — plete. There

GWEN. — plete. How can a girl put up with their per — ver — sit — y?

CEC. is — n't one on whom we can de — pend. Their char — ac — ters are crim — in — al and

GWEN. Their char — ac — ters are crim — in — al and

CEC. Why some sil-ly wom-en'-ll sub — mit to them, we can-not com-pre — hend. It

GWEN. Why some sil-ly wom-en'-ll sub — mit to them, we can-not com-pre — hend. It

21

CEC. real-ly is a shame how they mis — han-dle us. Their laws re-gard-ing wom-en are un-

GWEN. real-ly is a shame how they mis — han-dle us. Their laws re-gard-ing wom-en are un-

CEC. – just. It's al – so un-de-ni – a – ble they're all so un-re-li – a-ble, there

GWEN. – just. It's al – so un-de-ni – a – ble they're all so un-re-li – a-ble, there

CEC. simp-ly is – n't one a girl can trust. The sheer ef-front-er-y of men is

GWEN. simp-ly is – n't one a girl can trust.

CEC. scan-da-lous, with

GWEN. tho' they them-selves are mere-ly par-a — sites, with

CEC. blat-ant in-hum-an-it-y and just to feed their van-it-y they claim we have no bas-ic hum-an

GWEN. blat-ant in-hum-an- it-y and just to feed their van-it-y they claim we have no bas-ic hum-an

CEC.

rights.

ritardando

(the two girls glare at the boys who become dejected)

GWEN.

rights

largo (♩= 50)

vit.

a tempo

vit.

p espressivo

a tempo

(the two boys attempt to woo the girls back)

(to Algy – severely)

CEC.

Why did you pre-tend to be my guard-ian's broth-er?

22

(to Jack — severely)

GWEN. mf

And your pre-tend-ing to have a

ALGY mp

That was the on-ly way of meet-ing you.

rit. ---------- a tempo

GWEN.

broth-er?

JACK mp

There could be no oth-er way of meet-ing you.

(non rit.)

CEC. Your Christ-ian names still do not please us.

GWEN. Your Christ-ian names still do not please us.

JACK *f* Is that all? But this

ALGY *f* Is that all? But this

mf

ritardando

(to Jack) *mp* (♪=♩)

GWEN. You

JACK af-ter-noon we're going to be re — christ-ened.

ALGY af-ter-noon we're going to be re — christ-ened.

Andante (♩= 84)

(to Algy)

CEC. mp

FOR

GWEN. do this fright-ful thing for love of me?

JACK mp

I do.

p mp

rit.

CEC. me you'd face this or-deal will-ing-ly?

ALGY mp

Too true.

un poco meno mosso (♩= 60)

(the couples embrace)

f

ENTER MERRIMAN FOLLOWED BY LADY BRACKNELL

MER. *f*

A — hem! Lad-y Brack-nell!

EXIT MERRIMAN

23

(the couples rapidly separate)

LADY B. *f*

Gwen-do-len! What does this mean, this

f *tr* *mf*

GWEN. *mf*

Mam-ma, things are not what they seem, I'm en-gaged to Mis-ter Wor-thing!

LADY B.

reck-less, ill-bred flirt-ing?

LADY B. *f*

You are not en-gaged to an-y-one. Now come here and sit down.

(Gwendolen comes and sits)

LADY B. *f*

The maid in-formed me of your flight and gave me this ad-dress.

JACK *f*

But I

LADY B. *f*

You are noth-ing of the kind, sir.

JACK

am en-gaged to Gwen-do-len, lad-y Brack-nell.

LADY B.

All com-mun-i-ca-tion with her now will cease. As re-gards you

rit. *mf* con moto (♩ = 84)

LADY B.

Al-ger-non, is this house which I've stum-bled on the

mp

LADY B.

home of Mis-ter Bun-bur-y?

ALGY

Oh, No!

f

mf

Bun-bur-y does

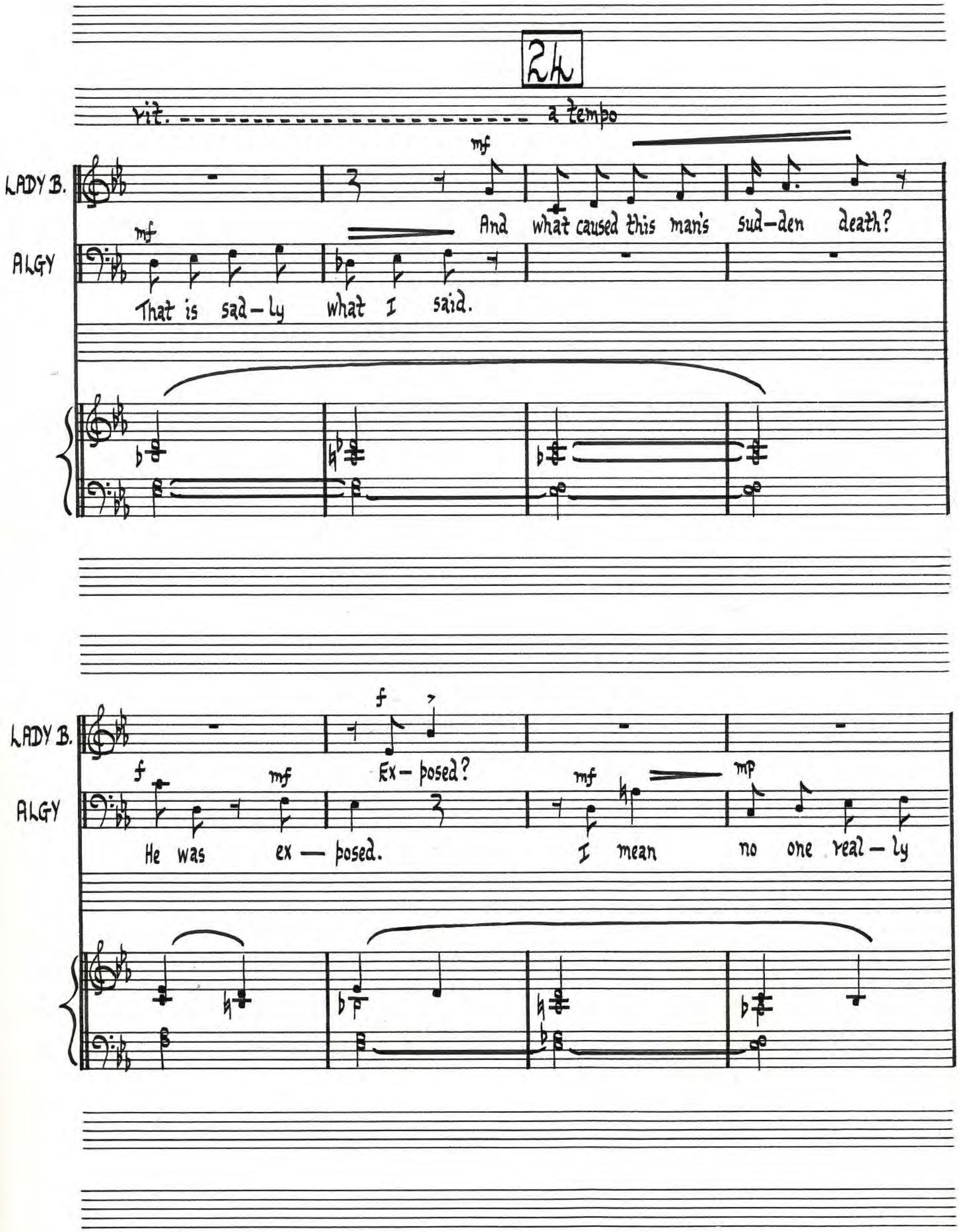
LADY B.

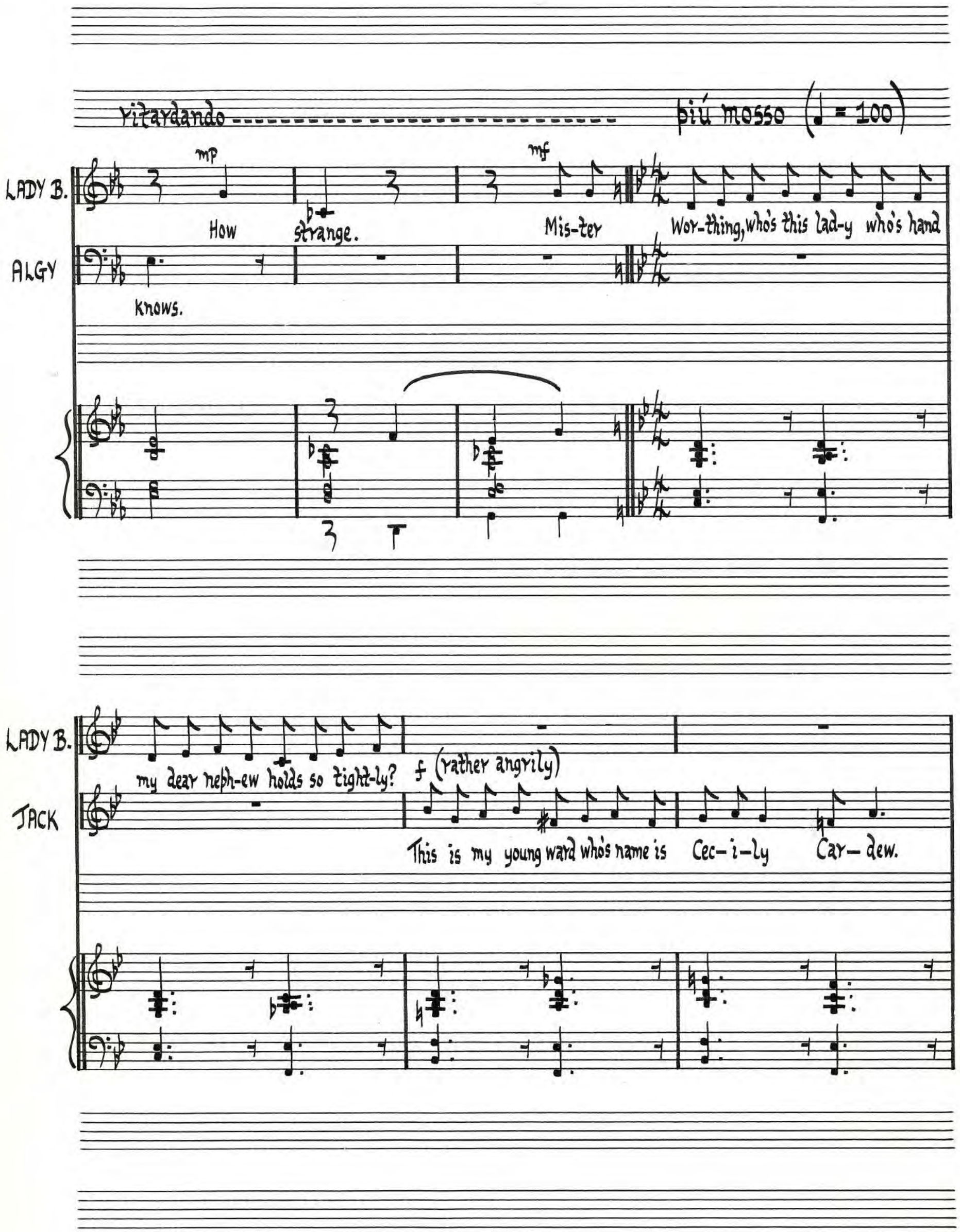
f

Died?

ALGY

not live here, in fact, I've heard that he's just died.


24
rit. a tempo
LADY B.
ALGY
mf
And what caused this man's sud-den death?
That is sad-ly what I said.
f
Ex-posed?
He was ex-posed.
mp
I mean no one real-ly


ritardando
più mosso (♩ = 100)
LADY B.
mp
mf
How strange. Mis-ter Wor-thing, who's this lad-y who's hand
ALGY
knows.
LADY B.
my dear neph-ew holds so tight-ly?
f (rather angrily)
JACK
This is my young ward who's name is Cec-i-ly Car-dew.

LADY B. mp mf

How do you do? Mis-ter Wor-thing, who ex-act-ly is Miss Car— dew?

JACK

f (still

She's the

LADY B.

rather angrily)

(emphatically)

mf

Mis-ter

JACK

grand-daught-er of the late Thom-as Car—dew; a man of great wealth and dis-tinc-tion.

LADY B. Wor-thing, may I ask you if Miss Car-dew has wealth too?

JACK Yes. Sev-en hun-dred thou-sand and in-

LADY B. That will more than do! (I mean that in the best sense.) Miss Car-dew seems to me a most at-

JACK -vest-ments.

rit.

LADY B. -tract-ive lit-tle lad-y — now that I look at her, she's real-ly most de-mure. One

25 Andante (♩. = 80)

LADY B. should-n't dis-par-age an of-fer of mar-riage I think it should be quite clear. When

sempre arpeggiando

un poco Vit.

LADY B. mat-ters fi-nan-cial are fair-ly sub-stan-tial at sev-er-al thou-sand a year. I'm

meno mosso e espressivo (♩. = 56)

un poco Vit.

LADY B. nev-er too proud, if a gal's well en-dowed and her for-tune is safe-ly in-vest-ed, and

Tempo primo (♩. = 80)

rit. - - - - - -

LADY B. if she's a beaut-y I feel it my du-ty to tell her I'm most in-ter- est-ed. In a

meno mosso e espressivo (♩. = 56)

LADY B. mat-ter like this an av- er- age miss is bound to at-tract no-tor- i- et- y and a

LADY B. most pleas-ant chore for her aunt-ie-in-law would be launch-ing her in-to so- ci- et- y.

non arpeggiando

26

(spoken kindly to Cecily who comes over to Lady Bracknell)

LADY B.

mp

Come o-ver here, dear. Pret-ty child! Your dress is sad-ly

arpeggiando sempre

p

LADY B.

sim-ple and your hair is al-most as Na-ture may have left it — but we can soon

rit. Andante (♩. = 80)

mf (sung)

LADY B.

al-ter it. I think I should men-tion it is my in-ten-tion to man-age this whole af-

mp

LADY B. — fair. And tho' she is win-some we'd bet-ter be-gin some im-prove-ments to her

un poco rit. meno mosso e espressivo (♩. = 56)

LADY B. hair. It'-ll stand out a mile done in up-to-date style and with me as her beaut-y ad-

un poco rit. Andante (♩. = 80)

LADY B. — vi-sor she'll de-vel-op a pas-sion for the high-est of fash-ion and soon you will not rec-og-

non arpeggiando

rit. ..... meno mosso e espressivo (♩. = 56)

LADY B. -nise her. In a mat-ter like this an av-er-age miss is bound to at-tract no-tor-

molto rall. ..... Maestoso (♩ = 108)

ff

molto rit. .....

LADY B. -i-et-y and a most pleas-ant chore for her aunt-ie-in-law would be launch-ing her in-to so-

f

Tempo secondo (♩. = 56)

LADY B. -ci-et-y.

f

27

LADY B. f (conversationally)

Well, Al-ger-non, there are dis-tinct so-cial pos-si-bil-it-ies in Miss

mf

LADY B.

car-dew's pro-file.

ALGY f (emphatically)

I don't care a damn a-bout all these ab-surd-it-ies,

LADY B.

Well, I sup-pose I must give my con-sent.

ALGY

all I care a-bout is Cec-i-ly.

(emphatically)

f

JACK

This mar-riage is tot- al-ly out of the quest-ion! Miss Car-dew can-not mar-ry him with-

JACK

– out my con-sent and this I de-cline to give. But there may be a sol-u – tion;

JACK

if you a-gree to my wed-ding Gwen-do-len I will glad-ly give you my con – sent.

ENTER CHASUBLE

un pochissimo più mosso (♩=60)

LADY B. What you pro-pose is out of the quest-ion.

CHAS.

JACK

28

LADY B. (announces) The christ-en-ings?

CHAS. All is read-y for the christ-en-ings.

JACK

LADY B.

(conversationally)

At their age?

CHAS.

Both these gen-tle-men de-sire to be bapt — ised.

JACK

f

As

LADY B.

CHAS.

I am grieved to

JACK

things are now it would-n't ben-e-fit the pair of us.

CHAS. hear it, but I real-ly now must rush as Miss Pri-sm is wait-ing at the

LADY B. Miss Pri-sm! Did you say Miss Pri-sm?

CHAS. church for me. Yes, Mad-am,

LADY B. And what pos-i-tion does Miss

CHAS. I am on my way to join her now.

LADY B.

Pri — sm hold in your home, pray, please tell me?

CHAS.

Mad — am!

JACK

LADY B.

CHAS.

She's the es-sense of ve — spect — a — bil-it-y.

JACK

Miss Pri-sm is Miss Car — dew's

LADY B. Can Miss Pri-sm be sent for?

JACK pres- ent men — tor.

ENTER PRISM HURRIEDLY

(looking off)

CHAS. I see her com-ing o-ver here now.

29

PRISM *f* I've been wait-ing in the ves-try for hours now Can — on!

(severely)

(Prism approaches in a humble manner)

LADY B. Pri-sm! Come here Pri-sm! Pri-sm tell me, you

Ritardando

mf

LADY B. left our house and nev-er re-turned, now there is some-thing I must know. Some

Energico (♩ = 72)

LADY B. eight and twent-y years have past and now I can en-quire at last pre-cise-ly, where's the ba-by? No

mp

LADY B.

ifs or buts or may-be, where did you put that ba-by? I'm

LADY B.

more than pleased to have this chance to real-ly quest-ion you at last pre-cise-ly, where's the ba-by? No

LADY B.

ifs or buts or may-be, where did you put that ba-by? You

LADY B. took him in his lit-tle pram and lost him and a-way you ran from this boy with no fa-ther, we

LADY B. thought you'd show more ar-dour - we've nev-er been hit har-der. You

LADY B. nev-er sent a tel-e-gram, in fact, you could-n't care a damn. He did-n't count much did he? We

LADY B.

won-dered where he could be. You should have come to tell me. So

30

LADY B.

af-ter all this time has past do let us have the truth at last pre- cise-ly where's the ba-by? No

LADY B.

ifs or buts or may-be, where did you put that ba-by? Where did you put that ba-by?

mf

LADY B.

f

Where did you put that ba-by?

un poco rit. ---------- Moderato (♩= 104)

PRISM

mf

Your Lad-y-ship re-mem-bers well the black-est day in his-tor-y, a

mp

un poco rall. ----------

PRISM

day which still is, truth to tell, sur — round-ed deep in mys-ter-y. The

a tempo

PRISM

nurse-maid on that day was I, un-hap-by bro-ken-heart-ed wench, My lad-y, I can-not de-ny, I

un poco Vall. ---------- a tempo

PRISM

left the ba-by on a bench. When half-way home, it came to light, i-

PRISM

— mag-ine please my con-ster-na —— tion, —— that care-less-ly I'd left the mite on

un poco rall. ---------- a tempo

PRISM

some for-got-ten rail-way sta — tion. Quite sure that if back home I went Your

PRISM

had-y-ship would have a fit I, to a — void em-bar-rass-ment, de —

31

un poco rall. ---------- a tempo

PRISM

— ci-ded then and there to quit. Since when, it seems with-out suc-cess, a—

PRISM

– ban-don-ing my kith and kin, I then be-came a gov-er-ness to try to ex – pi – ate my

un poco rall. ---------- a tempo

PRISM

sin. But now I see you've tracked me down that mad es-cape my guilt en-larg – es,

PRISM

I'll go quick-ly back to Town to stand trial and face my

(conversationally)

PRISM

f

charg-es.

mf

had-y Brack-nell on

f

PRISM

that day I had tak-en a work of fic-tion I had writ-ten,

mp

PRISM

and in a mood con-trar-y placed my work in the pram ....

PRISM

I put the ba – by in the bag.

LADY B.

mf

And the ba – by?

JACK

mf

Yes?

PRISM

Yes, My Lad – y, a large black leath–er bag.

LADY B.

In the bag?

JACK

(conversationally)

And

PRISM

JACK

where did you leave it — this large leath-er hand-bag?

In the

PRISM

cloak-room of a rail-way sta-tion.

JACK

f (becoming excited)

Miss Pri-sm did it

JACK

have i-ni-tials on it — some-thing like L. P. ?

mf

32

PRISM

f

Yes, L. P. stands for Lae-ti-tia Pri-sm.

JACK

In that case, or should I

JACK

yath-er say bag, I can with con-fi-dence say that

f

PRISM

f

You were that ba-by?

JACK

ff

I was that ba-by!

f

But whose child

(pointing to Lady Bracknell)

PRISM: There! There is the lad-y who can tell you who you real-ly are.

JACK: am I?

rallentando

LADY B.: f You are mf the

a tempo

LADY B.: son of my poor sis-ter, Mrs... Mon-crieff, whose un-time-ly death caused the

mp

LADY B. fam'-ly so much grief; in oth-er words, you are my neph-ew and Al-ger-non's

rall. (conversationally) mf

GWEN. But

LADY B. eld-er broth-er. mf

JACK Then I do have a broth-er, how grand!

a tempo

GWEN. what then, is your Christ-ian name? Now you're some-one else, it can — not be the same.

33

rall. ---------- a tempo

LADY B. (to Lady Bracknell) I re-mem-ber you were named

JACK Yes, I'd for-got-ten. What name was I giv-en?

LADY B. af-ter your fa-ther — be-ing the eld-est — so there-fore your

JACK

rall. ---------- a tempo

CEC. — *f* Ern-est?

GWEN. — *f* Ern-est?

LADY B. — *f* name is Ern-est.

JACK — *f* so it nat-u-ral-ly is

ALGY — *f* Ern-est?

f

ENTER LANE AND MERRIMAN FROM OPPOSITE SIDES

molto rallentando ----------

JACK — Ern-est!

Allegro con spirito (♩ = 144)

CEC. GWEN. PRISM LADY B. CHAS. JACK LANE ALGY MER.

f a2.

What's in a name? You nev-er did re-quest it. What's in a name? Quite

f

like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

CEC.
GWEN.

{What's in a name? You'd bet-ter change it la-ter.

PRISM
LADY B.

For when it comes to

CHAS.
JACK

{What's in a name? You'd bet-ter change it la-ter. For when it comes to

LANE

ALGY
MER.

What's in a name? You'd bet-ter change it la-ter.

PRISM
LADY B.

vit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

CHAS.
JACK

vit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

PRISM
LADY B.

shows their taste is ut-ter-ly a-bys-mal. They give them names that

CHAS.
JACK

shows their taste is ut-ter-ly a-bys-mal. They give them names that

CEC.
GWEN.

a2.

What's in a name? It's some-times best to lose it.

PRISM
LADY B.

oth-er peo-ple dare-n't.

CHAS.
JACK

oth-er peo-ple dare-n't. What's in a name? It's some-times best to lose it.

LANE

ALGY
MER.

a2.

What's in a name? It's some-times best to lose it.

CEC. GWEN. {What's in a name? You nev-er ev-er choose it. A rose smells the same no

PRISM LADY B.

CHAS. JACK {What's in a name? You nev-er ev-er choose it. A rose smells the same no

LANE

ALGY MER. What's in a name? You nev-er ev-er choose it. A rose smells the same no

CEC. GWEN. {mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

PRISM LADY B.

CHAS. JACK {mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

LANE

ALGY MER. mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

CEC. You nev-er did re-quest it. Quite

GWEN. You nev-er did re-quest it. Quite

JACK What's in a name? What's in a name?

ALGY What's in a name? What's in a name?

CEC. like-ly you de-test it. it's bound to be your pa-ter.

GWEN. like-ly you de-test it. it's bound to be your pa-ter.

JACK If some-one's to blame

ALGY If some-one's to blame

CEC. You'd bet-ter change it la-ter.

GWEN. You'd bet-ter change it la-ter.

PRISM For when it comes to

CHAS. For when it comes to

JACK What's in a name?

ALGY What's in a name?

PRISM vit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

CHAS. vit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

ritardando

ALGY

there is on-ly one with some-thing won-der-ful a-bout her — when

pp mp

dolce

mp

pp

ritardando

a tempo

ALGY

all is said and done then he'll know — he

pp mp

dolce

mp

pp

a tempo (♩ = 80)

un poco più mosso (♩ = 96)

ALGY

can-not live with-out her.

EXIT CECILY AND ALGY

mf

PRISM
shows their taste is ut-ter-ly a-bys-mal.

CHAS.
shows their taste is ut-ter-ly a-bys-mal.

JACK
They give them names that

ALGY
They give them names that

PRISM
It's some-times best to lose it.

LADY B.
It's some-times best to lose it.

CHAS.
What's in a name?

JACK
oth-er peo-ple dare-n't. What's in a name?

ALGY
oth-er peo-ple dare-n't.

CEC. GWEN.
a2.
You nev-er ev-er choose it.
no
PRISM LADY B.
a2.
no
CHAS.
A rose smells the same
JACK
What's in a name?
ALGY
What's in a name?
A rose smells the same

CEC. GWEN.
mat-ter what its ti-tle.
It is-n't real-ly vi-tal.
PRISM LADY B.
mat-ter what its ti-tle.
It is-n't real-ly vi-tal.
CHAS.
What's in a name?
JACK
What's in a name?
ALGY
What's in a name?

35

CEC. GWEN. / PRISM LADY B. / CHAS. JACK / LANE / ALGY MER.

a2.

What's in a name? You nev-er did re-quest it. What's in a name? Quite

What's in a name? You nev-er did re-quest it. What's in a name? Quite

What's in a name? You nev-er did re-quest it. What's in a name? Quite

like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

CEC.
GWEN.
PRISM
LADY B.
CHAS.
JACK
LANE
ALGY
MER.

What's in a name? You'd bet-ter change it la-ter. For when it comes to

What's in a name? You'd bet-ter change it la-ter. For when it comes to

What's in a name? You'd bet-ter change it la-ter. For when it comes to

vit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

vit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

vit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

CEC. GWEN. { shows their taste is ut-ter-ly a-bys-mal. They give them names that

PRISM LADY B.

CHAS. JACK { shows their taste is ut-ter-ly a-bys-mal. They give them names that

LANE

ALGY MER. shows their taste is ut-ter-ly a-bys-mal. They give them names that

CEC. GWEN. { oth-er peo-ple dare-n't. What's in a name? It's some-times best to lose it.

PRISM LADY B.

CHAS. JACK { oth-er peo-ple dare-n't. What's in a name? It's some-times best to lose it.

LANE

ALGY MER. oth-er peo-ple dare-n't. What's in a name? It's some-times best to lose it.

CEC. GWEN. {What's in a name? You nev-er ev-er choose it. A rose smells the same no

PRISM LADY B.

CHAS. JACK {What's in a name? You nev-er ev-er choose it. A rose smells the same no

LANE

ALGY MER. What's in a name? You nev-er ev-er choose it. A rose smells the same no

CEC. GWEN. {mat-ter what its ti-tle. What's in a name? It is-n't real-ly, is-n't real-ly,

PRISM LADY B.

CHAS. JACK {mat-ter what its ti-tle. What's in a name? It is-n't real-ly, is-n't real-ly,

LANE

ALGY MER. mat-ter what its ti-tle. What's in a name? It is-n't real-ly, is-n't real-ly,

CEC. {real-ly vi-tal, is-n't real-ly, is — n't real — ly vi — tal.

GWEN.

PRISM {real-ly vi-tal, is-n't real-ly, is — n't real — ly vi — tal.

LADY B.

CHAS. {real-ly vi-tal, is-n't real-ly, is — n't real — ly vi — tal.

JACK

LANE {real-ly vi-tal, is-n't real-ly, is — n't real — ly vi — tal.

ALGY

MER. real-ly vi-tal, is-n't real-ly, is — n't real — ly vi — tal.

36

(♩ = ♩)

CEC. ff {What's in a name? What's in a name?

GWEN. What's in a name? What's in a name?

PRISM {What's in a name? What's in a name?

LADY B. What's in a name? What's in a name?

CHAS. {What's in a name? What's in a name?

JACK What's in a name? What's in a name?

LANE {What's in a name? What's in a name?

ALGY What's in a name? What's in a name?

MER. What's in a name? What's in a name?

ff 8va 8va

What's in a name? What's

What's in a name? What's

What's in a name? What's

What's in a name? What's

What's in a name? What's

What's in a name? What's

8va

8va

The two main couples

CEC.

GWEN.

PRISM

LADY B.

CHAS.

JACK

LANE

ALGY

MER.

in a name?

8va

embrace each other

rit. ---------- a tempo

8va

rit. ---------- a tempo

CEC.

GWEN.

PRISM

LADY B.

CHAS.

JACK

LANE

ALGY

MER.

f

What's in a name?

What's in a name?

What's in a name?

What's in a name?

What's in a name?

What's in a name?

f

f

Quick curtain

ff

ff

End of Opera